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This project was designed to examine the selection and use of films in the teaching of history, the nature of the film medium as an instrument for learning, and the manner in which the discipline and the medium can be combined effectively in the classroom. Teachers need to be made aware of audiovisual materials available to them and methods of securing the "right" film at the "right" time. In selecting films, the teacher must know the needs of the particular student-audience and the range of teaching strategies that can direct preparation and follow-up for film-oriented history instruction. It seems essential that trainers of teachers and curriculum specialists for social studies in the schools devote more time and energy during preservice and inservice programs to the question of how to use films effectively. Appendices concern identification of criteria for effective use of films, the use and abuse of motion pictures in classroom teaching, and sources of information for film acquisition. (TI)

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Final Report

Project No. 7-C-018
Contract No. OEC-1-7-070018-3517

THE IDENTIFICATION OF CRITERIA FOR THE EFFECTIVE USE OF FILMS IN TEACHING HISTORY IN THE CLASSROOM, IN A VARIETY OF TEACHING SITUATIONS, GRADES 7-12

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Washington, D. C.

July 1968

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However large or small the project, an investigator soon becomes aware of the fact that his success depends upon the cooperation and talents of a great many individuals. As director of this project on the identification of criteria for the effective use of films in history instruction, I want to acknowledge my debt to a number of people. The list of participants in the initial working-conference of April 6-9, 1967 is included in the Appendix to this report, and I surely want to being by thanking them: Dean Albertson, Seymour Fersh, William McNeill, Sherill Aberg, John Dahl, Wesley Roehm, Carolyn Guss, Robert Waller, Ralph Morrow, Donald Ely, Leo Solt, William Lynch, and Alan Brownsword. Edwin Fenton and Donald Ely prepared working papers for the conference. A special word of thanks is due to Steve Johnson of Indiana University, Fred Dicker of the University of Massachusetts, James Hodges and Lawrence Senesh of Purdue University, Bruce Adams and Anthony D'Souza of the Toronto School System, and Bruce Dewey and Stanley Schwartz of Syracuse University who made possible the success of the field-work components of this project. Frank Freidel of Harvard and Allan Pierson (then Supervisor of Social Studies for the Cleveland School System and now at Yale University) saw the need to undertake this project; Carolyn Guss deserves my appreciation for having prepared the Appendix item on informational sources useful in identifying and procuring films; and I must note the effective cooperation of Edwin Fenton, Julius Bialostosky, W. Stull Holt, and William Weintraub, for their part in the two sessions noted in the text and in the Appendix of this report. I must thank my two collaborators, Albertson and Dahl, who thirst to "tell it like it is" on the topic of film use. I cannot close without a direct word of appreciation to those who worked with me at the American Historical Association: Jean Vivian, Lois DuBois, Kathleen McS. Treacy, Janice Baker, and Judy Teachworth. Finally, I must especially acknowledge my debt to the imagination and concern of my senior colleague, Paul Ward, Executive Secretary of the AHA, for his steadily productive judgments and suggestions. I accept the burden, however, for whatever defects are found in the pages of my report.

July 1968	Robert L. Zangrando
American Historical Association	Assistant Executive Secretary

SUMMARY

The increasing availability and the widespread use of educational media make it imperative that those concerned with learning in history try to identify and come to grips with the elements that will maximize the use of the new media in the history classroom. Innovations in technology provide a tremendous opportunity to the teacher, curriculum specialist, college or university trainer of teachers, and others interested in the educational process. They also present a foreboding challenge because of the enormous range of educational media being produced, the complexities of use, the lack of sufficient training and experience on the part of many educators for utilizing the new media with maximum effect, and the difficulties of an already demanding classroom schedule which seems to militate against instructional innovation. This report seeks to discuss these problems and on the basis of the project make some suggestions about factors that educators should bear in mind in order to use film more effectively in history instruction.

The report is directed to a diverse audience. It includes classroom teachers in junior and senior high schools, curriculum specialists and social studies coordinators in the schools, college and university professors who are training future educators, public officials at the local, state, and national levels concerned with the question of classroom instruction, and, finally, film producers themselves. The project was undertaken in recognition of the enormous problems and potentials which exist in the area of effective film use in the classroom and in the hope of advancing the awareness of these difficulties and opportunities and of encouraging further collaboration among the various parties concerned with education.

The project and the report which follows have made no attempt to say that a particular film is "good" or "bad." Rather, the effort has been to identify certain factors that must enter into the educator's judgment scheme when he or she comes to the question of film use in history instruction. A particular film is not necessarily well or poorly chosen, unless one considers a range of factors that include the teacher's objectives, the needs of the students, and the nature of the film medium and of history as a discipline.

This one-year project began with a four-day working conference in early April 1967 at Indiana University. The conferees, fifteen in number, represented a mix of college and university historians, teachers of history in the schools, media specialists, non-campus based historians, and an educational psychologist. From the conference came an initial

draft of a position paper which was circulated widely throughout the summer of 1967, and revised the following fall and winter on the basis of readers' reactions and of further field work undertaken by the director of the project. Additional feedback was provided by sessions at the annual meetings of two national organizations concerned with history instruction in the schools.

Among the results of the project is the basic emphasis on use as a major criterion underlying the decision to choose and employ a film. That is, the central question is not what characterizes a particular film (although that is certainly an important consideration), but rather how well can a particular film be used, in light of the teacher's goals and objectives, his awareness of student capacities and needs, the nature of the topic or unit under discussion, the range of teaching strategies and the other educational materials that will complement the film, the degree of preparation needed on the part of teacher and student to take advantage of the film, and the related follow-up that will reinforce the use of the film as an instrument for learning. Happily, the work on this project also helped to foster two spin-off projects, by the American Historical Association, on the question of film utilization in the classroom.

The results of this project indicate the need for more deliberate collaboration on the part of all parties concerned with effective film use in education: teachers, curriculum specialists, social studies coordinators, college and university trainers of teachers, professional associations, public educational officials, and the film producers. This will require additional efforts to develop effective pre-service and in-service programs that will prepare educational personnel to use film more productively. The value of film in joining both the intellectual and emotional aspects of learning for student audiences already well attuned to audio-visual media outside the classroom argues further that educators must attend to issues involved in effective film use. Finally, by urging that student needs and capabilities be more widely recognized, this project suggests aspects of the learning process that have implications beyond the history classroom alone.

INTRODUCTION

In recent years there has occurred an unprecedented increase in the use of film and educational media in classroom instruction. The factors that have joined to make this possible have included the benefits of an affluent society willing to turn its attentions to improvement of the classroom situation, technological improvements in the development, production, distribution, and utilization of educational media, a pedagogical sophistication that both allows for and encourages the use of media in classroom instruction, and, on a rather practical note, the generational increase in the size of the student population in the junior and senior high schools of the nation so that educational media and new teaching instruments have often been employed to meet the crush of enlarged student enrollments. The first three factors suggest positive, deliberate developments, while the fourth may sometimes indicate a response to a crisis situation. Nonetheless, the four, in combination, have provided American educators and their students with an unprecedented opportunity to enrich classroom experience in ways that hold numberless advantages for learning.

The opportunities, however, have not been without their difficulties and challenges. This is perhaps nowhere better illustrated than in the use and abuse of films in history instruction, in grades 7-12. The abundance of films and the relative ease with which they can be procured -- either by purchase or rental -- have encouraged their use, but in many instances educators have not had the time, opportunity, inclination, foresight, or experience to adjust their teaching strategies and classroom performances to take maximum advantage of the variety of film materials.

There are a number of levels, of course, on which these difficulties arise. First of all, the option of capitalizing on available resources depends in large measure on an awareness level. Too frequently teachers, curriculum specialists, and social studies supervisors are -- sometimes for reasons not chargeable to them -- unaware of the existence of appropriate film materials and uncertain how to procure and utilize them. Too frequently, the sheer mass of film materials overwhelms the working teacher and the curriculum specialist, both of whom may lack the training and guidelines with which to identify materials that will prove most effective for the individual needs of their students. It was in part to remedy this difficulty that the United States Commissioner of Education, Harold Howe II, announced in early November of 1966 that the Office of Education would contribute to the creation of an agency that would serve as an educational "clearing house" for information about new teaching aids and technology for classroom use.[1] One consequence of this action by USOE has been the establishment in 1967 of the Educational Products Information Exchange Institute, which began publication of The EPIE Forum in September, 1967. Teachers of history and the social studies will particularly wish to refer to the issue of The EPIE Forum for December 1967-January 1968, which contained an extended resume of projects and materials in the field of social studies instruction, grades 7-12.

There are other valuable aids for raising the educator's awareness level in the matter of films for classroom use. One thinks, for example, of the fourteen-volume compilation assembled by the Educational Media Council and entitled the Educational Media Index. These fourteen volumes contain some 26,000 citations of films and audiovisual materials in all educational fields, and one volume is basically concerned with history. No working teacher, however, could ever hope to cope with so great a compendium, even if it were complete and kept fully up-to-date (there are plans, I understand, for revising and up-dating the Index), and even if he were individually aware of its existence and had it readily available for his daily use throughout the school year. Audio-Visual Instruction (the monthly journal of the Division of Audio-Visual Instruction of the National Educational Association) provides notes and discusses films for the history and social studies teacher, but these are often in the form of advertisements or simple citations, neither of which -- though helpful -- can truly assist the teacher in determining whether or not a particular film will meet his specific classroom needs and those of his student audience. The same can be said for the "Sight and Sound" section that appears in each issue of Social Education (the official journal of the National Council for the Social Studies). "Sight and Sound" is enormously helpful in apprising teachers of available films and audiovisual materials, but it does not provide the in-depth evaluations of films, that would allow the potential user to make the definitive judgment about the appropriateness of a particular film for his classroom needs. On a different front, the International Reading Association, the National Council for Teachers of English, and the Modern Language Association have all reported, in recent years, their plans for preview and assessment of films and audiovisual materials for the teaching of English, and the High School Geography Project announced at one time that it wished to undertake the preparation of a catalog, if not an assessment, of films in geography instruction. These efforts suggest deliberate attempts on the part of other disciplines to meet the needs of teachers and curriculum specialists in their areas.

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[1] New York Times, November 9, 1966, p. 62.

If enormous problems exist at the level of awareness, there are, beyond that, extreme difficulties to be overcome in securing the "right" film at the "right" time so that it will have a meaningful role in the learning process of a particular class. Too frequently -- even if a school or a school system has resolved its budgetary problems and made funds available for purchase or rental of films -- individual teachers get disheartened by the problems involved in the distribution of films and their acquisition for previewing and utilization at the desired point of the school year. At present, there is no ready answer to this difficulty. In the best of all possible worlds the desired film would be at the teacher's elbow just when he or she wished to have it to maximize its use in the learning process; unfortunately, we do not yet live in the best of all worlds. The resolution of this problem may call for additional flexibility on the part of film producers and distributors, school systems, and individual classroom teachers. I shall comment more on this point later in the report; suffice it to say now that this does represent -- particularly in the eyes of some teachers -- a justifiable reason for avoiding or minimizing the use of films in the classroom. Two major factors, then, -- the awareness level and the availability of films at the proper time -- combine to impede the effective use of films. This further underscores the need for taking effective advantage of films whenever they are available and utilized. If teachers are not always certain which films might be had, and if they are not always at hand when needed, then those films that are accessible must be used with added sensitivity and adroitness in the interest of effective teaching.

There is a third component which speaks to the need for a careful judgment on the use of films, and this is a more fundamental and demanding component than either the teacher's awareness of films or the producers-distributors' action in making films accessible. I refer to the primary question of student needs. And it must be this criterion, in all its varied dimensions for the learning process, that must ultimately guide the teacher in the use of films -- just as it should serve as the benchmark for the use of any type of teaching materials and teaching strategies.

The educational community has been exceedingly active in recent years in examining the ways in which film might better meet student needs in the classroom. Any number of indications of this fact are at hand. One could point, for example, to the expanded activities of educational media specialists at colleges and universities and in school systems throughout the country. The deliberate expansion of graduate and undergraduate programs centering around films and audiovisual materials speaks to this development, and certainly the film and audiovisual centers at Syracuse University, Michigan State University, University of Southern California, Fordham University, New York University, Oregon College of Education at Monmouth, and Indiana University -- to cite a few convenient examples, represent this trend. The United States Office of Education through its Bureau of Research has sustained and encouraged further efforts among educators interested in the effective use of films in teaching. One could cite the institutes in film and audiovisual materials held the past three winters for directors of NDEA Title XI Institutes in history and the other disciplines funded under the National Defense Education Act; the Special Media Institute Impact Study (SMIIS) that involved DAVI and USOE; the opportunities available to college faculty members under Title VIb of the Higher Education Act of 1965 to develop institutes and workshops in audiovisual materials for their own faculty members and graduate students; the federally funded project on "Single Concept Film Clips" directed by Dr. Elwood Miller at Michigan State University (representative of a whole range of research and development projects looking to the more effective use of audiovisual materials in classroom instruction). On a number of other fronts examples exist of a deliberate expansion of efforts looking to the effective use of films and audiovisual materials in classroom work. One could mention the establishment in May, 1967 of the Film Library Information Council; the projects coordinated by Teaching Film Custodians; the recently announced project to develop ninety classroom films designed for college students (under the aegis of University-at-Large Programs); the multidisciplinary approach to the social studies instruction sponsored by the University of Rochester and taking the form of a television series for teachers in the schools; the plan of National Educational Television and the Education Development Corporation to produce instructional packages for television, that will incorporate filmed materials; and the recent report in a New York Times article[2] that something on the order of 60,000 graduate and undergraduate students are presently enrolled in some 1,500 film courses at 120 colleges across the land. These developments reflect not merely the intensified interest by established scholars and younger members of the academic community in the potential enrichment of instruction through the use of film materials, but they also demonstrate a factor so frequently noted by John M. Culkin, who directs the Fordham University Center for Communications. Father Culkin has correctly noted that the present student generation has become so conditioned to audiovisual materials -- in large measure because of television and the movies -- that these media have become a way of life with them in personal and educational terms. For the first time in the history of this nation, we have an entire generation of young people ranging in age from ten through thirty-five for whom television and the movies have become an inherent part of their intellectual experience. Unlike their student predecessors, they accept films and audiovisual materials as a legitimate, pervasive, and rewarding form of communication, and they have developed -- to use Father Culkin's phrase -- a new and sophisticated literacy oriented around audiovisual media; "mediacy" is the special term that Father Culkin has given to this form of literacy, and the educational community must recognize its existence and the particular demands and opportunities it offers. The challenge, then, to contemporary educators is how best to maximize instructional situations that take advantage of students' "mediacy," their readiness to learn through films. This in no sense suggests that the printed word or other forms of educational materials have to be sacrificied; rather it argues for the deliberate and more sophisticated use of the printed word, the film and other audiovisual materials, with a variety of teaching strategies in such a systematic fashion that the possibilities of effective learning will be enhanced for each individual student.

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[2] April 18, 1968, p. 58.

The challenge for the research historian and for the teacher of history and the social studies is particularly great. Aside from some notable exceptions, historians have not usually been on the forefront of developments in the effective use of films, and some of the activities noted above suggest the urgency with which the historical profession and its teachers must respond to these challenges and opportunities.

The American Historical Association has long indicated concern with effective classroom instruction. Committees of the Association have published more than twenty volumes of reports on the organization and content of history courses and the value of history in American education. At present, the Association has two standing committees concerned with ways to improve the quality of classroom instruction. The Committee on University and College Teaching devotes its attention to instruction in higher education, while the Committee on Teaching concentrates on history in the elementary and secondary schools of the nation. The Association's Service Center for Teachers of History -- founded in 1956 --

functions under the aegis of this Committee on Teaching. When that committee held its spring meeting in May of 1966, it directed the Association's staff to develop a project that would concentrate on the effective use of films in the history classroom, grades 7-12. It was this mandate that led to the present project. Such an endeavor was called for by the sort of developments noted earlier in this report, by the extensive curriculum revolution which has characterized instruction in the history and social studies classrooms over the past decade, and by the ongoing work of the Association's Service Center for Teachers of History. In this last case, this has taken the form of a series of bibliographical-interpretive pamphlets designed to bring classroom teachers abreast of latest interpretations in a particular field (there are now 73 separate titles in the series, with a dozen new pamphlets commissioned), and a conference program under which the Service Center sponsors workshops and conferences for teachers of history at some two dozen sites throughout the country each year. The present project is not only compatible with the activities of the Association and its Service Center for Teachers of History, but it has a two-way implication: it will enlarge the Association's activities in the area of effective instruction, while at the same time it helps further to educate historians and teachers of history to the possibilities of productive film use in the classroom. From the present project there will also be produced a Service Center pamphlet on the effective use of films in instruction.

By its nature, history seeks to stir the student's imagination and engage him in a search for truth. When these two factors -- historical imagination and historical analysis -- function together, they can lead to a meaningful understanding of the past and a sense of perspective about the present. In a very special way, films stimulate the imagination and assist in the development of analysis, but there remains the basic question of how films can best and more purposefully foster and augment the working union of imagination and analysis in the student's classroom experience. The answer lies in part in the varying nature and composition of different films and a clear recognition by the teacher and curriculum specialist of two interrelated aspects: the nature of history as a discipline and the nature of film as a medium. Too frequently there is a tendency to view film simply as an instructional tool -- a mechanism in the classroom. It is that, but a good deal more. Films also have the substantive or content aspect that must be considered in light of curriculum and classroom objectives. Moreover, beyond the tool stage and the substantive stage, there is the functional or analytical stage; some films lend themselves merely to the sort of historical narration that allows the student-viewer to confront the film in passive fashion, while other films engage and challenge the viewer to become an active participant in an inquiry or discovery learning situation. Neither type of film -- that devoted to historial narration or that demanding an active response and involvement by the viewer -- is necessarily "good" or "bad." Rather, each type of film has a definite and valuable use depending upon the classroom situation, the objectives of the teacher, the nature of the course, the composition of the student-audience, and the question of appropriate teaching strategies to be employed in the learning process. The working teacher and the curriculum specialist must be sensitive to these distinctions, and many of those I have seen in action and with whom I have talked are indeed aware of these aspects of effective instruction. The present project is designed to sharpen that awareness on the part of all who read this report. It is designed, in other words, to raise appropriate questions about how the proper blending and balance of the elements of the instructional situation -- the substantive content of the course, the teacher as the instructional leader, the student as a member of the learning audience and a contributor to the learning process, the film itself in concert with a system of other media, and the most appropriate teaching strategies -- might be effected to enhance learning.

I should be less than candid, too, if I did not say that we had hopes that this report, and the pamphlet that will ultimately be published as a result of this project, will have a healthy effect upon film producers. Those with whom we have worked in the course of this project and related activities seem wholly sympathetic to closer collaboration with scholars and with teachers in the implementation of effective classroom instruction and in the production of more effective teaching materials. One of the problems, of course, is that the film producer frequently works in a vacuum: he faces certain budgetary and production realities which limit some of the flexibility he might otherwise bring to creating film; none of these are necessarily insurmountable. More to the point, though, he frequently operates without the benefit of the type of continuous and varied advice -- let us call it feedback -- from those who use his products in the classroom. That is, he gets very little critical feedback from the audience of teachers, curriculum specialists, and students he is intending to serve. Hopefully this project report will suggest to the film producer some ways in which he can take more deliberate and productive advantage of the uses to which teachers put his films, the reactions they have to his films, and the problems and potentials of their use.

It must also be noted that a great many historians in colleges and universities have yet to familiarize themselves with the wealth of film resources and the ways in which these can best be utilized in instruction. This is nowhere nearly so much the case as it was a decade ago. Federal funds, NDEA institutes, the curriculum revolution, and the encouragement by professional historians and their organizations have created an atmosphere of support -- both psychic and professional -- for the college or university historian who wishes to do something more about films and audiovisual materials in the classroom. But the relatively slight use that historians have made of Title VIb of the Higher Education Act suggests that there is still much "education" to be done on the matter of films among college faculties in history. Perhaps one little vignette will indicate the problem in conceptualization. According to an officer at DAVI, this is not an apocryphal tale. It seems that this particular DAVI officer had a neighbor who was a retired historian. On one occasion he was telling the historian of the enormous amounts of newsreel footage of twentieth-century events that were stored in a particular warehouse, and he was commenting upon their value as offering insights into twentieth-century history. The historian, completely missing the point, thought in the most traditional terms and after a moment replied: "Just think of that -- why, we could write a book about it!"

METHODS

This project was conceived, designed, and initiated on a relatively modest basis. This in no sense reflected the lack of concern we felt over the question of film use; rather, it reflected the lack of funds and staff time to undertake a more fully developed project. Nonetheless, the general feeling persisted that something must be done immediately on the question of films in the history classroom, on the relationships between technology and learning. On that premise planning for the project began in all seriousness.

The project lasted for a year, April, 1967 through April, 1968. We began with a working-conference of four day's duration, April 6-9, 1967, at the Audiovisual Center at Indiana University in Bloomington. The participants in this working-conference were deliberately chosen in order to provide a mix of people from the field of history and the educational community. Consequently, there were by type, six professional historians, three master teachers from the schools (who had used film successfully in their own instructional work), one educational psychologist, two specialists in communications and audiovisual materials, one historian from the USOE, and two staff officers of the American Historical Association. Their names and affiliations are listed in the Appendix. In addition, Professor Edwin Fenton of Carnegie-Mellon University prepared a paper in advance for the conferees; a conflicting commitment prevented his attending the meeting in person.

The working-conference proved extremely helpful in identifying the general nature of the problem,in suggesting ways in which criteria could be cited and discussed, and in laying the basis for the next twelve months of the project. The conferees spent four days viewing films and discussing their content and implications for effective teaching. It became apparent fairly early in the four-day period that there was disagreement about the question of what comprises an acceptable film. Some of the participants felt that a film had merit only if it was substantively and professionally acceptable; for them, that was a necessary though not sufficient condition. In other words, if a film was marred by repeated inaccuracies, the conferees taking this particular position argued that it did not belong in the classroom at all. A second group took a quite different position. They argued that any film could become an effective instrument for teaching -- whether or not it was completely acceptable in terms of its internal composition and substance -- so long as the teacher utilized it in imaginative and creative ways in the learning process. Interestingly enough, the initial division into these two camps was not pre-determined by the nature of the participants' background and professional activities. That is, as many of the historians as not argued that any film could be effectively used as a teaching device, and, similarly, the classroom teachers were divided on the need for a film to have consistent historical accuracy. The communication specialists were pretty much in agreement that the emphasis had to be placed on use, so that they agreed with the group that argued that any film, if properly utilized, could become an effective device for learning. But aside from this particular level of disagreement (i.e., must a film be marked by strict historical accuracy), the group to a man ultimately agreed that the major criterion for the effective utilization of a film stemmed from the teacher's judgments about objectives and goals for a particular class audience. In other words, the question of use and the role that the film was intended to play in the learning process became the accepted standard for making the initial judgment to use or not to use a film and the next necessary judgment of how to use it in a classroom setting. Now, that aspect of decision-making was comprised of many smaller sub-points, and I shall be exploring these in the course of this report. It will suffice to say at this point that they were related to 1) the question of the goals or objectives of the teacher, 2) his awareness of the particular needs of the members of his class, 3) the nature of the subject matter under consideration, 4) the intention on the part of the teacher to use the film either as an instrument of initial learning, as a reinforcement for learning, or as a vehicle for the development of certain skills, 5) the question of overall teaching strategies and materials with which the film was to be blended, and 6) the determination of how to prepare a class and how to follow-up in the use of a particular film. All these were aspects of the major decision touching on how, when, and why to use a particular film in the classroom -- and that major consideration represented the basic criterion agreed upon by the conference participants.

The conferees also attempted to identify major categories of films. There were a number of ways in which this question was approached. Some would identify films by their presentational form: a documentary utilizing newsreel footage, a costume reenactment of an event from the distant past, an animated cartoon presentation of an historical topic, a first-person, participant report of the actual event, the more traditional and standardized lecture format, the narrator style in which a person or persons present interpretations or historical data, etc. Others at the conference chose to identify film categories in a different fashion, and it was around four generic types that the discussion evolved. These I may identify as 1) films which deal in historical narration; 2) those which provide sufficient information to engage the viewer but force him to partake in the final resolution of the issues by leaving certain key questions to his individual speculation or to group discussion in an inquiry fashion, 3) films which depict the nature of the historical craft and interprise, and 4) teacher-training films which discuss the implementation of effective learning and teaching in the classroom. The two last categories might well be used in pre-service or in-service work with teachers, while the first two categories lend themselves quite readily to classroom use, grades 7-12, and to in-service and pre-service programs.

Since the original proposal for this project indicated clearly that the Service Center for Teachers of History wished ultimately to produce a pamphlet on the question of effective film use, the conference was designed in such a fashion that two of the working participants bore the responsibility from the very start for writing the eventual pamphlet. In this case a university historian, Dean Albertson, and a master teacher from the schools, John Dahl (who has since joined a university faculty), were asked to undertake the authorship of the pamphlet. This placed a particular burden, therefore, on two members of the working-conference team, and it was they who served as the focal point for the group's initial efforts and long-range continuity and productivity.

The project was also designed to elicit maximum feedback from a wide variety of parties within the educational community, so that the work of the conference might be tested throughout the year in a fashion that would maximize the chances of developing the most meaningful results. The first and major step in this direction was the preparation of a draft-manuscript by the two designated authors of the future Service Center pamphlet. This draft-manuscript had two characteristics: it was, first of all, a resume of the findings of the conference group; in this sense, it was reportorial. On the other hand, it also represented the thoughts and predilections of the two individual authors as they looked forward to the task of writing the eventual Service Center pamphlet; in that sense it was creative and interpretative. The first draft of this manuscript was prepared by early July, 1967 and -- according to the design of the project intended to secure maximum feedback -- it was reproduced at the AHA's offices and distributed to the directors, staffs, and participants of the 80 NDEA history institutes funded under Title XI for 1967-68. Directors of these institutes had been alerted in May of 1967 to the fact that we wished to share the copies of this manuscript with them and their associates (staff and participants), and they were asked if they would cooperate. The vast majority of them agreed to do so, and multiple copies were put into their hands in early and mid-July 1967, with the request that reactions, critiques, and recommendations be sent back to the director of the project.

The variety, quantity, quality, and intensity of these responses clearly indicated that those who were involved in the Title XI NDEA history institutes looked upon the question of film use and upon the immediate evaluation of the draft-manuscript in the most serious and professional fashion. Their suggestions and criticisms proved extremely valuable to the two co-authors of the forthcoming pamphlet and to the director of the project. The responses also indicated something we had anticipated, but something which was certainly driven home to us in the course of reading these reactions from the field: the enormous range of experience, competence, and interest which teachers and historians bring to the question of film use in the classroom. This fact alone magnifies the problem of developing any type of effective criteria that would be of interest and utility to all members of the academic community. As we had expected, some of the teachers attending the institutes had long and effectively used films in their classroom work. They, in some understandable ways, were more sophisticated about the use of films than many of those associated with the project. At the other end of the continuum were a number of NDEA staff historians and a number of teacher-participants who had had little or no experience with films in the classroom. They sometimes tended to accept the points made in the draft-manuscript without making qualitative distinctions or with relatively little differentiation among important and less important criteria for use. I say this not in a critical way but simply to indicate the experiential range that did exist among the respondents, and this doubtless reflects the existence of a similar range throughout the academic community. No one project, no one report, no one undertaking, then, can speak with equal utility to all members of so varied an audience.

By the fall, the two pamphlet authors had in hand the reactions from the summer institute personnel, and this enabled them to incorporate these suggestions and criticisms into their next draft. In more immediate terms, however, they also took advantage of these critiques in shaping the papers that they were responsible for giving at two professional meetings. The project was designed in such a fashion that the two parties designated as authors of the Service Center pamphlet would make presentations in November at the annual meeting of the National Council for the Social Studies and in December at the annual meeting of the American Historical Association. As director of the project, I viewed these two opportunities as providing me and the two pamphlet authors with a ready forum for testing ideas and deriving feedback on the findings that were beginning to take shape through the course of the project. Happily, those concerned with the structure of the program at each of these professional meetings -- Messrs. Merrill Hartshorn, Ronald Smith, and Richard Gilkey in particular for the NCSS and Louis Morton and his Program Committee for the AHA -- proved helpful and cooperative, and the final structure of these two sessions is presented in the Appendix. Both of the meetings were exceedingly well attended; there were approximately 200 people at the NCSS session in Seattle and about 300 people at the counterpart AHA session in Toronto. Moreover, the audience in both cases stayed throughout the entire session and the discussion and exchange from the floor greatly enriched the examination of how films might be used most productively in classroom instruction. In other words, the sessions further added to the effectiveness of this project.

In addition to the initial working conference in April, 1967, the assessment of the draft-manuscript on criteria for the use of films, and the two sessions at the NCSS and AHA annual meetings, there was one other major component in the project design that afforded the director an opportunity to test and develop some of the concepts generated by the project. This involved two field trips. The first took place July 5-7, 1967, when the director attended the NDEA history institute at the University of Massachusetts. The director of that institute, Dean Albertson, is one of the co-authors of the planned Service Center pamphlet on film use, and he and the director of this film project thought it would be useful to take advantage of the availability of the institute's teacher-participants and the institute's demonstration class to field-test some of the results of the project at that point. Accordingly, the director of this film project met with the institute participants and discussed film-use with them; he also spent two afternoon sessions using films with the institute's demonstration class of high school students. Finally, the project director had a similar field experience at Purdue University, October 26-28, 1967. In this case he spent two and a half days with the teacher-participants in the USOE-financed Experienced Teacher Fellowship program. This, too, afforded him a most useful opportunity to test and develop further some of the ideas and findings generated by the present project.

In sum, then, the project developed on an evolving basis during the one year of its life, and it profited from a series of opportunities for feedback and assessment and the chance for additional input and recommendations. It was in that sense, very open-ended in its progression.

There is one last item that should be mentioned, in terms of the project's efforts to alert members of the historical profession to the effective use of films in history instruction and to encourage them to consider how better to utilize film material in their classrooms. I mentioned above that a special session on the use of films was incorporated into the AHA annual program in Toronto. This session was deliberately held on the first morning of the three-day meeting, so that it could be used as a stimulus and point of departure for film-viewing. Throughout the course of the three days, December 28-30, 1967, the AHA made available a special room, equipped with five rear-view projectors and some thirty different films (loaned by producers and distributors for this purpose). Staffed by a team of projectionists from the Toronto School System, this service was widely publicized both before and during the course of the meeting. It made it possible for interested, or just curious, parties who attended the annual meeting to stop at their pleasure, request a specific film from among the group that was available, and view the film or films as many times as they chose. This particular service was very well received and heavily utilized throughout the three-day annual meeting.

FINDINGS AND ANALYSIS

Although this project was undertaken by the American Historical Association, its design, results, and recommendations in no sense represent a formal AHA "position" or "line." The Association is entirely too large and its membership too diverse in composition to allow it the meaningless luxury of speaking or attempting to speak with any definitive voice on a particular topic affecting history and history instruction. Rather, the project was undertaken and carried through with the encouragement and cooperation of the American Historical Association and under its aegis; the results, conclusions, and suggestions which flow from the project are products of the work of those individuals -- especially the director -- who were concerned in its implementation and completion. The Association merely hopes that this project will provide those in the academic community with additional encouragement to utilize films with care and with effect, some perhaps for the first time and others on a continuing basis, in their classroom instruction.

One of the major conclusions to be drawn from the project can be stated rather flatly: that is, a mindless, unthinking use of films is ineffectual and no aid to the learning process. Indeed, any such careless utilization of film can impede effective learning, and it may represent, beyond that, an intellectually dishonest act. Accordingly, it is helpful for the teacher to remind himself that films should be used creatively as part of the learning process. While it may strike some as a trite and needless truism, it is important that educators remind themselves that their central concern is student learning, and not "teaching" per se. The conscious emphasis upon the former will maximize the chances for successful classroom results, for it moves the student to the center of the stage as an essential and integral element in the educational process, while an over-concern for the latter -- for teaching, alone -- encumbers the teacher with many misconceptions about his role, functions, and goals, and makes the classroom all too leader-oriented rather than participant-oriented. This mild admonition about the need to emphasize learning, rather than teaching, alone, is especially appropriate when discussing the use of films, for it is far too easy for teacher and student to surrender themselves mindlessly to the interlude of a film without making a forthright effort to incorporate that experience into the overall learning process in any meaningful way. It is essential, therefore, that the teacher understand fully why he or she has chosen to use a film and how best to utilize it in a learning situation.

Furthermore, to use film effectively, the teacher must be clear in his own mind about his goals. What are the general objectives he seeks to accomplish during the course, and what are his specific goals at any point during the course that can best be furthered by the use of film? This is surely a central consideration and something quite beyond a mere pragmatic decision, for it gets to the very heart of the educational process in the way in which a particular teacher seeks to encourage effective learning among his students. It gets, in other words, to the core of his appreciation for the ways in which learning takes place, his knowledge of subject matter and the fashion in which it is to be shared with the students, and his overall educational philosophy.

The question of classroom objectives raises an enormously varied range of considerations. Let me mention a few of the major ones at this point. Does the teacher wish the film to enhance the learning of content, i.e., cognition? He must then consider whether the film is suited to present new information to the students -- in a fashion that exceeds the benefits gained from readings or from some other presentational form -- in a way that will provide his students an opportunity to come to grips with a set of data for the first time. Is the information presented in a logical and clearly developed manner? Can it stand upon its own merits, or must the teacher allow the students (with him) to probe further for some lasting meaning from the information thrown upon the screen? If cognition is the objective, is it a matter of reinforcing material to which the student has already been exposed? If that be the task of the film in the classroom setting, then it had better do the job in its own unique way, in such a fashion that it truly does reinforce the learning of content material, rather than serve merely to bore the students by a pedantic presentation or confuse them through a careless, poorly developed presentation. Still within the general category of content and cognition, the teacher might ask himself if the film is designed to provide the students with a grasp of reality or with a contrast to reality. Certainly the films used in the history and social studies classroom allow all those involved in the total process -- producers, actors or narrators (if either is part of the film), the teacher, and the students -- an optimal occasion to come to grips with and to communicate about the human experience. Does the film do this in a way that the students will find wholly believable? In other words, can they accept the film as a valid interpretation of the human experience, or as a sufficiently reasonable contrast with what they know about reality? For example, a well-done film that comes to grips with poverty in urban America can have genuine meaning to the ghetto student, because it touches closely upon his human experiences. Similarly, a film like Valparaiso, which graphically portrays the life of the poor in a major South American city, will be sufficiently believable and acceptable in itself so that the students of the American inner city can meet it on its own grounds and use it as a point of departure in the learning process -- even though the particular elements of life in South America are alien to their daily living experiences. By way of contrast, a film which affords a saccharin and really unbelievable presentation of how a child of poverty raises himself single-handledly by his boot straps to wealth and success in our modern, technological, interdependent society will either bore or antagonize the students by its unlikely approach and unrepresentative character, or it will earn their contempt for the falsehoods they sense in its sequences. In any event, such a film will surely impede the learning process for that particular student group. Finally (still under the general rubric of content and cognition), the teacher ought to ask if the film he has chosen or plans to choose will help enrich the student's sense of time and space -- an enormously important dimension of effective learning, particularly in history and the social studies.

The teacher anxious to utilize film in the most productive fashion should also decide if his goals include the discussion of values. Let me state here that when I refer to values, I am not speaking about the imposition of the teacher's values upon the students nor about an unchallenged exposure to the film producer's values, but rather about an open and critical exchange among students and teacher on value-oriented matters. Film can add immeasurably to the latter, while the teacher ought to protect himself and his students against either of the former. Films have the power to generate what William McNeill called, in the course of our working-conference that opened this project, the "thalamic" effect. In other words, they can rouse the emotions and create a totality of impressions in manner that exceeds the results derived from other teaching materials.

The combination of narration, visuals, musical effects, and the other dramatic elements of a film, designed -- whether deliberately or not -- for maximum impact upon and total saturation of an audience exposed to no other external stimuli during the course of the film can have an overall effect upon the viewer far in excess of the film's content and inherent merit. Given these conditions, the use of the film becomes crucial. This does not mean that a purely propagandistic film ought not be used; it simply suggests that a teacher ought to recognize it for what it is, and plan his utilization accordingly, so that the students can have a chance at some point in the classroom experience to evaluate for themselves and to discuss with their peers the nature, purpose, and effect of such a film. That would truly make the film a workable instrument in the learning process. Films, too, can be used by the imaginative teacher to set a mood or help develop motivation that will be conducive to more effective learning of the topic or issues under consideration. Here again, this is perfectly acceptable so long as the students have a chance, either among themselves or with the participation of the teacher, to sense and appreciate openly the effect that the film medium is having on them.

Similarly, films can be extremely helpful in assisting the teacher to develop skills among the students. The film itself and the discussion which may accompany a film -- either at the time of showing or at some subsequent point -- can make a marked contribution toward assisting students to develop analytic skills and critical thinking when they deal with historical issues. Here the teacher might provide some direction, or he may allow the students themselves to weigh and assess the nature of the film and its internal content. A single film or a set of films used for comparative purposes can be so utilized, so long as historical content and methodology remain joined in the service of the learning enterprise.

The teacher may decide that a particular film can affect student behavior, and this is related to some of the proposals that I have cited above. For example, it may involve a form of behavior that will enhance motivation and encourage further learning, or a type of behavior that will develop or augment a sense of the student's role within the classroom as a learner or within the broader society as a citizen-participant.

Finally, films can and on some occasions should be used to generate group esprit. There are times when the classroom teacher needs to think about the role of the "we" feeling within the group, and he should feel free to select a film that will add to his overall effectiveness as a teacher-leader and to the motivation and cohesiveness of the group as participants. This is a perfectly honest and legitimate use of film, if the teacher is aware of its capacity to move the group along in the service of making it a better functioning group within the learning situation. Too frequently teachers reject a film that would be good for this purpose simply on the grounds that it is a "waste of time." Quite the contrary, in some teaching situations, it may be essential to invest a bit of class time in a film that will nurture class esprit and ease the transition to a new level of co-operation among the students. One can well imagine, for example, the decision of a middle-class, white teacher to use a film for just such a purpose with his black, ghetto students. Surely history and social studies films (their particular content and teaching value aside) can frequently serve this function.

That brings me to another consideration of key importance to the effective use of films in particular, and, certainly, to the more effective encouragement of learning in general. I refer to the teacher's ability to understand the needs, appreciate the potential, and gauge the limits of his student-audience. The age-level, life-experiences, intellectual background, socio-economic class levels, degree of sophistication, general aspiration levels, and confidence which the students have in themselves and in the teacher will all be important considerations. Naturally, it will be beyond the means of any single teacher to have this type of knowledge in depth about each student he teaches, but this is the type of awareness that the teacher must cultivate within himself if he hopes to use film effectively. Such a consideration again underscores a key finding of this project: with the exception of some readily indentifiable items that lack any saving graces, a film is not necessarily nor inherently a "good" or a "bad" film. On technical grounds a film may be carelessly produced; on historical grounds it may be inaccurate and erroneous; as a teaching device it may be defective. But the thoughtful teacher, if he or she realizes these deficiencies, can turn them into strengths by discovering which components of the film can best serve his or her purposes (and those of the students) and which aspects of the film, in what combination with other teaching strategies and materials, to highlight. The real test of a film for classroom use stems from its potential -- in the hands of a skillful teacher and an alert class -- as an instrument for learning more about history and the processes of historical investigation. The teacher, accordingly, must have a fairly well defined set of objectives and a good understanding of the needs and composition of his student audience. What works well with a group of eighth-graders in a rural, consolidated school system in central Kansas may or may not prove satisfactory in the Roxbury section of Boston or in a classroom of white, upper-middle class suburban students in Orange County, California.

The effective use of films in history instruction, in addition, requires that the teacher -- and ultimately the students -- understand the nature of history as a discipline and as a field for investigation. It would be beyond the purposes of this report to go into this topic in depth, and, given the diversity of opinion among historians themselves, it would really not be possible nor fully profitable to do so at this time. Nonetheless, some basic remarks on the nature of history are important if one is to go on from that point to discuss the use of films in the history classroom. To begin with, history is an open-ended study. Students and teachers must appreciate this. There are no "final" answers in history, because the conclusions or interpretations are themselves a product of the questions that the student of history asks of the material and of the time period under consideration. Certainly one of the tasks of the perceptive history teacher is to help the students appreciate that history involves a study of what "has been" rather that what "was"; that is, that historical investigation is a matter of process, dynamic in nature, and just as open-ended and fluid as life itself, rather than a static and closed investigation. Therein lies the richness of history, for it means that two people examining the same data can begin with different frames of reference, different mental sets, and a different set of questions and interests, and -- from the same materials -- derive different "answers" and varying interpretations. This does not mean that history is slapdash in its approach nor that the student of history undertakes his task carelessly with little concern for the role of prejudices and other personal predilections he may bring to the exploration of the past. This says simply that the honest historian must be as scientific, careful, and objective as possible in his methodology, but that the factors he chooses to emphasize, the way he orders his data, and the questions he decides to ask of his material will influence the type of results he derives from the effort. Done well, this represents history's strength and contribution to knowledge, for it allows others, reader or student, to broaden their analytic framework for the topic under consideration and assists them in shaping their own conclusions as they wrestle with the historian's explanations and move beyond his interpretations as they see fit.

There is a disciplined way of going about historical investigation, of weighing evidence and materials, of asking appropriate questions, and of shaping reasonable and legitimate interpretations. This is as true for the classroom teacher as it is for the research scholar. Such a process of investigation and judgment clearly distinguishes history from fiction, creative writing, and propaganda about the past, and the students should be encouraged to understand the differences involved.

The effective use of film in the history classroom adds to this process another dimension that can complicate the effort, if the teacher does not alert himself to the nature of history and the nature of the film medium. If he does take these factors into consideration, then the use of film can greatly enrich history instruction. Let me make a simple assertion that the film ought to be used in the history classroom when it can do the job -- as defined by the teacher (in light of his objectives and his awareness of student needs) -- better than any other medium or any other set of materials. There is a time, after all, when expository teaching, featuring the teacher as lecturer, is efficient and desirable; equally so, there is a time when the discovery method, used by the students as a group (despite the considerable amount of energy and time it may consume), will be preferable. In like fashion, there are points at which a film and only a film can best meet the needs of a learning situation, and the teacher ought to understand the nature of the medium so that he can identify such moments.

The teacher, accordingly, must fully appreciate the strengths and weaknesses of film. Of the full range of teaching materials, few can match the capacity of the film to convey human emotion and the subtleties of human feelings. The promise of a moment, the tragedy of an encounter, the frustration of unfulfilled hopes, the ambivalences that so often characterize human conduct and motivation -- all of these can be ably transmitted through the film medium. These are substantial aids in generating and maintaining student awareness of the complexities that characterized issues and episodes from the past. In addition to sharpening the students' awareness level -- and thus moving them to a point where they can exercise more critical judgement about past human conduct -- film lends another dimension to the classroom and thereby enlarges the potential for a fuller development of critical, historical perspective. If properly complemented by readings and discussions which prepare the student for the topic (s) covered in the films, and by effective follow-up (perhaps in terms of class discussion, small-group projects, or individualized readings and research), the film can serve as an essential focal point around which to fashion learning.

Of course, the use of film is not without its serious difficulties. Teachers understand the problems of accession, the difficulties of previewing, and the (sometimes) considerable amount of time that film can consume in an already pressed schedule. The teacher should be aware, too, that films often increase the risk of over-simplification. The difficulties of developing causal relationships that help the student understand the complexities of the past are challenging enough in print, where the author has the "luxury" of some two or three hundred pages at his disposal; the problem is compounded many times over when the same effort is made within the confines of a twenty-minute film for classroom use (especially if the film producer has eliminated or minimized the role of the historian-consultant as a central contributor to the film's production). One of the strengths of the film -- the so-called "thalamic effect" can also be a major weakness, if it creates a mood or emotional tone that impedes or limits further learning. Without special handling by the teacher for example, a television documentary adapted for classroom use that focusses on the repression of the Hungarian uprising in the fall of 1956 is not likely to prove an effective and easily-managed teaching instrument for a class of second or third generation Americans whose parents trace their lineage to central and eastern Europe and who have imbued their children with interpretations of the Cold War that are rooted in what Samuel Lubell has called the "politics of revenge."

There is also a related aspect that the teacher must consider when using a film. Does the film fit the maturity level of the students? Will it prove too challenging for them to cope with, or will they be so far ahead of its content and tone that it will prove ineffectual in itself and an obstruction to further cooperation among the students and teacher? Moreover, is the film itself likely to create a condition of emotional exhaustion and saturation in the student audience in a way that will completely block the effective learning of the subject matter involved? Happily, students are elastic and resilient, so that the teacher can usually depend upon his own self-confidence and the ability of the students to "spring back" from any such emotional saturation. Still, this is a factor the teacher must consider, and he must ask himself about the nature of student resiliency in such cases: will his students "spring back" in a fashion that will find them refreshed and renewed, ready for further learning, or will they find the emotional experience triggered by the film a dead weight upon them when they attempt to wrestle with the topic(s) covered in that unit? Moreover, a film must balance content and emotion, it must provide a sufficiently operable give-and-take between subject matter and the "thalamic" effect. If this balance is not present, the imaginative, creative teacher can often supplement the film by his own actions and suggestions or by the use of additional materials. But if the balance is too far off, that film probably is inappropriate for the particular student audience in question.

There is another factor which the teacher ought to bear in mind: that is, the difficulty of having any film present more than one side of a question. Just as interpretative readings or the assignment or more than one book is necessary if students are to appreciate the validity of varying interpretations, so, too, must film be used in a fashion that lends itself to the essence of historical study -- the appreciation for varying interpretations. This may dictate the need for using more than one film on a particular topic, or it may indicate the need for specific reading materials to complement a film. Moreover, the film medium itself contrasts sharply with the printed page in another sense. That is, one cannot "skim" a film. A student or teacher can spot-read in an article or monograph, but this selectivity is not possible with a film. While this characteristic of film represents a major difficulty in effective pre-viewing on the part of the teacher, in terms of classroom use it may mean that the students must be exposed to the entire film before they can make judgements, with the teacher, about which parts of the film merit added attention. This argues for the need to see a film once in its entirety, and then to see it again on a selective basis that will allow the teacher and students to concentrate on designated portions of the film as a departure for discussion and investigation.

As I have already suggested, the effective use of film in history instruction is directly tied to the teacher's goals and objectives. This point is clearly made in the working papers prepared for the April 6-9, 1967 conference that initiated this project (i.e., in the papers by Donald Ely and Edwin Fenton, included in the Appendix of this report), and I have underscored that factor in my previous remarks. The film, then, must be incorporated into a total systems approach, so that it conforms to the teacher's goals, the other teaching materials employed, the teaching strategies and techniques developed by the teacher to meet the needs of his students, and the deployment of the students in a total-class grouping, small-group discussion teams, or individualized research efforts. There are, beyond that, many mechanical ways of getting maximum mileage from a film. Most of these will be familiar to teachers who have used educational media, but they bear mention here. The teacher should, for example, feel free to use only part of the film once he has previewed it and decided which portion best suits his needs and those of the students. I noted earlier that film could not be "skimmed" in the fashion of the printed page. But once the teacher or the teacher and the students have seen the film in its entirety, then a decision can be made to select portions for further work in depth. The teacher should decide, too, how he wishes to fit the film into the unit or topic under investigation. I do not believe that a standard rule can be established here, for the subject matter, teaching strategies, complementary materials, and the film itself will suggest a particular approach that the teacher wishes to take with his own students. But certainly a film has to be used in a context, which pre-supposes the need for 1) a certain level of preparation so that the students are ready to take full advantage of the film, and 2) a certain degree of follow-up so that the film will have a meaningful effect either in the introduction of new knowledge, the reinforcement of materials already covered, the development of critical skills, or whatever. A number of persons with whom I spoke in the course of the project reported that they frequently stopped the film so that there could be discussion at a point relevant to the most important issues raised by the film. This guards against the possibility that important questions of content and interpretation may be lost in later discussions or follow-up work on the part of the students. The teacher must also take into consideration the nature of the film itself and its presentational form. The range here is wide: the animated cartoon (with or without narration), the use of "stills" (paintings or photographs) centered around a particular theme, the costume re-enactment, the report of first-person participants, the documentary which relies upon film footage from movie or television newsreels, the narrator-lecturer format, etc. Each of these has its own strengths and weaknesses, but the teacher must understand that these forms provide various potentials and hazards depending upon the teacher's intended use of the film. The first-person participant film, such as JUSTICE UNDER THE LAW: The Gideon Case, gives the student a direct indication of the issues, the people involved, and their assessment of the questions. For that reason, of course, it may also offer a very opinionated assessment, and the teacher will want to have the students probe for biases, interpretations, points of view that appear within the substantive content of film, and the order in which the sequences were assembled by the producer and film editor. Incidentally, one commendable aspect of The Gideon Case stems from the decision of the producers to stop the film about two-thirds of the way through to give the viewer an opportunity to make a judgment about what has preceded and what is likely to be the outcome of the case as it has evolved to that point. A costume re-enactment, on the other hand, may purport to be an objective re-creation of the past, while, in fact, it may be a very emotionally-oriented, almost propagandistic relation of an historical event. The teacher and students together will need to weigh the accuracy and the objectivity of a costume re-enactment. The use of paintings or stills, without narration, can trigger a number of thoughts in the viewer's mind and serve as an excellent departure for subsequent discussion. One serviceable technique involves showing a film to the students both with and without the sound track, so that they may judge for themselves the validity of the narration or sound track as contrasted with the visual evidence presented. This will not only assist the students in gauging the content of the film and its merits in terms of historical evidence, but it will also help them to develop the critical skills essential to the student of history and the social studies and to the citizen of a free society.

One of the most important components of an education is the ability of the student to appreciate just what is happening to him, what types of stimuli are having their effect upon him, and what consequences are likely to ensue from the experience. This is something other than a mere existential awareness. When we ask our students to read and review a book, we make much of considerations about the author, his purposes, views, biases, and general approach to the topic. Unfortunately, we seldom take the same degree of care when asking the students to expose themselves to a film. Too often the film producer or script writer is a faceless, nameless nonentity -- at least in terms of the students' awareness of the role which the producer and his consultants have played in preparing and assembling the film. Students know a good bit about the attitudes and interests of their teacher; he ought to assist them in developing an equally useful awareness about the motives, predilections, and approaches to subject matter that characterize the film producer. It is important that the students realize that they are, at all times, part of a triangular engagement. That is, the minute they view film in a classroom setting they, at one point of the triangle, have a direct relationship to the teacher at a second point and to the producer at a third point. The film medium pulls the three of them together, and the student should understand this so that he does not mistakenly assume 1) that the film is an entity sui generis or that 2) he, the student, is a totally independent agent in terms of the viewing experience. It would be nice to think, too, that the teacher and the producer also saw themselves in this triangular relationship with the other elements in the learning process. One gets the impression that this happens too infrequently. If they did so interpret themselves, they might take the whole question of film production and use more seriously, with greater creativity, sensitivity, and integrity in terms of the over-all objectives of learning in history and the social studies. For it is, after all, the dynamics of learning that should remain central to this triangular relationship, if the venture is to prove at all worthwhile and meaningful.

There are many cautions, of course, to be stated on the matter of using films effectively. These range from preliminary decisions about selecting a film, down through its use and follow-up. They run, in other words, from the admonition that the teacher should never accept the advertising blurb as a sufficient indication of the film's content, quality, and utility, all the way to the warning that the learning process must ultimately concern the student. Accordingly, the teacher must understand fully that there is a time and there is a point at which he must "get out of the way"; that is, the teacher must sense the moment to step aside and let the learning process truly take place among the students. That is often a rather hard thing for the teacher to understand, for a position of nominal dominance and group-leadership is not readily yielded except by the most perceptive and confident of persons. Nor can this be done carelessly. By "getting out of the way" I do not mean that the teacher should put on the film and step into the hall for a cigaret. I mean, rather, that he should set the conditions that will allow the students to maximize, for themselves, the discovery of knowledge, the assessment of values, the discussion of the historical evidence and interpretation. He should work to get them to that point and should thereafter serve as a resource person rather than as the dominant figure in the learning experience.

The sensitive teacher will use films in a fashion that encourages student learning and maximizes the chances for its taking place. History is an open-ended inquiry with interpretations appropriately changed, not merely because of changes in the data, the evidence, and the sources from which the evidence is constructed, but most especially because of changes in the types, range, and sophistication of questions asked about the evidence available. Just as history is open-ended and fluid, because it is a study of life, so too, must the use of films be open-ended in a way that will encourage inquiry and investigation by the students. If any teacher thinks the film is sufficient unto itself he is probably misjudging the medium as a teaching instrument; he is surely misjudging the nature of historical investigation; he is certainly misjudging the learning process. Rather, the film must be part of a systems approach that will induce and generate student learning by encouraging the students to ask questions, to seek interpretations, and to shape judgments for themselves. Answers are not set and final; they evolve. Therefore, an effective use of film will reinforce the student's awareness of history and the nature of historical investigation and of the historical process. There can be no separation of these elements if effective learning is to take place. Furthermore, a film will be appropriately utilized if it develops or augments the student's confidence in history and in the materials (including the film) used in the classroom. If the film and its contents are irrelevant, if the points raised in the film mock historical reality and abuse the student's sense of that reality, if the film is a sham or a shabby perpetuation of myth, falsehood, or nonsense, and if the teacher uses a film with anything less than full professional integrity, then the entire enterprise will, appropriately enough, forfeit the student's respect and cooperation. An effective film, therefore, must balance internal evidence and tone, content and emotion, in treating the subject matter under consideration. It must serve as an instrument to increase critical awareness of historical evidence and interpretation; and it must enrich the student's sense of how people of the time understood their historic moment as well as how the student's peers and contemporaries weigh that moment from the past.

Film can be a marvelous instrument for generating enthusiasm among a classroom audience -- an enthusiasm for learning, an enthusiasm for further inquiry, an enthusiasm for historical episodes and their interpretations, and (most importantly) an enthusiasm and respect for the student's own capacity to develop critical skills and judgments. The business of education is entirely too serious -- particularly in this era when students are already so acutely aware of the deceit which (consciously or unconsciously) frequently characterizes the conduct and values of the adult world. Teachers who do not appreciate this fact cannot hope to do an effective job in their work with students, and it would therefore be pointless to try to use a film either as a teaching device or as a shield against student distrust. Certainly a paramount component of student needs is classroom honesty and integrity. With this established as a firm basis from which to move, the sensitive teacher can try to meet the other needs of his students, be they Advanced Placement seniors, slow learners at the ninth-grade level, average seventh-graders trying to make the adjustment from elementary school, or whatever. If the film is fit carefully and honestly into the over-all context of a systems approach designed to take maximum advantage of classroom discussion, reading materials, and the efficiency of expository teaching at the hands of a skillful, competent instructor, if it matches other audiovisual materials in the unit under study and complements small-group project assignments and individualized research tasks, then the chances will be enhanced for effective learning to occur through the use of a film or a series of films. The slow learner, for example, can profit greatly from a film, if he is not made to feel that his particular problems with the printed word or with the give-and-take of open, classroom discussion have relegated him to the much-talked-of collection of classroom failures, but that film is a justifiable instrument through which he can learn in a fashion that will improve both his knowledge and his personal integrity. In the latter case, a film can serve as a vehicle for learning and as a complement to other materials and teaching strategies that will improve the slow learner's performance and enrich his education experience.

The discussion up to this point may seem to place an inordinately heavy burden on the teacher. And yet, where else does it truly belong? In the last analysis no effective teaching will take place and very little effective learning will ensue unless the group-leader is sufficiently skilled in terms of content and teaching strategies to understand how best to move a particular student audience along to the point where its members can learn in fruitful fashion. It is the teacher, then, who must make necessary judgments about when to use film, what type of knowledge and skills are required by the students before a particular film is shown, what points to emphasize during the showing of the film, what type of assignments to encourage -- by the class as a whole, by small-group working teams, or by individuals -- after the film has been used, how many times to use the same or related films in order to achieve specific purposes, and so forth. For too long the educational community has led itself astray by a false assumption that content and methodology are separable. They are, rather, quite mutually essential and interrelated, and few exercises can so thoroughly demonstrate this as can the productive use of a film, by a skillful teacher, within a systems approach to learning.

There has also existed the belief -- born, one supposes, of an eighteenth-century enthusiasm for "rationalism" and its late nineteenth-century counterpart, "objectivity" -- that emotion has no place in the classroom where thought alone should rule. The effective use of film decries such a false distinction, because learning takes place among people, and people are moved by thought and feeling, they are motivated to act by knowledge and emotion in some mix. Emotion, just as much as thought, therefore, has a place in the classroom; and particularly because of its "thalamic" effect, and because of the total, holistic impact on the viewer, film can be serviceable if it is used with sensitivity and discriminating care. Certainly the blending of content and methodology on the part of the teacher and his recognition of the legitamacy of both thought and emotion on the part of his students in the learning process are ingredients central to the educational experience. And this is even more so for student audiences that have grown up under a constant exposure to the audiovisual media of radio, television, movies, tapes, phonographs, cameras, and the like, to say nothing of the more direct experiential phenomena of student activism. There has never been a better time to make effective use of film in instruction, and this is why the teacher must be alert to a range of criteria for the selection and use of film and the implementation of those criteria through a well-designed systems approach. Films can provide an added dimension to the classroom experience and an invaluable aid to supplement learning under pressure, because the medium allows for the transmission of both thought and emotion, of both content and tone in a way that few other teaching materials can match. A film can help develop analytical skills, an understanding of how evidence is used, and an appreciation for the question of historical content and investigation. And this can be so, depending on the particular film and the way it is utilized in a systems approach, for either the superior student or his slow-learning counterpart at any grade level.

There is one final point to be made here. The teacher of a history or social studies class should not feel impelled to limit himself to "history" films alone. That is, if a film is used imaginatively by the teacher and his students, that act, mutually engaged in, can suggest ways in which data are gathered and assembled, interpretations shaped, and judgments formed about human events. Let me offer two specifics here. In the course of the project, we frequently utilized two films produced by the National Film Board of Canada, Bethune and Phoebe. In using them with teacher or student groups, and when discussing them in the June 1967 or January 1968 draft-manuscripts written by Albertson and Dahl, we laid ourselves open to the charge of not using "history" films. In light of our objectives, such a criticism was off the mark, because the beauty of both these films rested in the fact that they each treated the human element in sensitive and honest fashion, with imagination and creativity, with full respect for the historian's methods of gathering and citing evidence, with full care for conflicting and countervailing attitudes and interpretations, and, finally, in a fashion that left to the viewer the responsibility and reward for forming final judgements. One could hardly ask more of the historical process.

CONCLUSIONS AND RECOMMENDATIONS

The findings and results noted in the preceding sections indicate that films offer a considerable opportunity to the alert and sensitive teacher, especially if they are utilized on the basis of this year's previewing, it can become a resource for them in future years? Their inability to secure the film at the desired point in one school year should not militate against their planning to use the same film at an appropriate time in subsequent school years. We are, after all, talking about career and professional people who can engage in long-range planning rather than simply seeing each school year as an entity unto itself.

Moreover, with the increased awareness of the student's role in the learning process, and with growing emphasis on parent and community participation in the educational process, it is not out of order to suggest that students themselves and even their parents might be invited to join in the previewing and assessment process. One can hardly imagine a better way to stimulate students' enthusiasm and sharpen their critical awareness than by charging them with the responsibility for helping to preview and select films for the entire class or for small-group projects with their peers. Certainly students will perceive things about a film that did not occur to even the most thoughtful teacher, and this in itself can vastly enlarge the scope for effective film use.

In long-range terms, the advancement of effective instruction through the use of films will be greatly aided by more involvement on the part of college and university historians in three ways: closer and more deliberate collaboration with teachers and curriculum specialists in the schools, the revision of their own courses and teaching strategies that will allow a more persistent and effective use of films, and a more central role in the production of films. Here it seems appropriate to comment on two spin-off activities which have resulted from the American Historical Association's involvement in this particular project. I refer to the revision of the film, The Age of the Buffalo, and to the AHA's Feature Films Cartridge Project.

During the course of the working-conference at Indiana University, April 6-9, 1967, which initiated the actual work on this project, the conferees viewed dozens of films. Among them was The Age of the Buffalo, produced by the National Film Board of Canada. This is an exciting and technically excellent film, with striking visuals showing paintings by Jacob Miller, Frederic Remington, George Catlin, and other painters of the West. However, the conferees agreed that the film itself could be improved as a teaching instrument if the sound track were revised, for the film missed a number of excellent opportunities, afforded by the visuals, to raise important questions about the rush of the white man into the

West and the costs this expansion imposed upon the Indian. Accordingly, the director of this project opened negotiations with the National Film Board of Canada, and thanks to the cooperation of the Film Board and to the professional talents of Dr. W. T. Hagan (chairman of the history department at The State University of New York College at Fredonia, who served as consultant) a new sound track has been developed for The Age of the Buffalo. This is a striking example of how the historian and the film producer can work to the improvement of films as instruments for classroom instruction. The second spin-off project stems from the AHA's decision to initiate its Feature Films Cartridge Project, in concert with Teaching Film Custodians. Aided by a grant of $8,500 from the Rockefeller Foundation, this newer project will allow each of eight or ten historians (selected on the basis of a five-month, open competition) to work with a different feature-length Hollywood film, from which he will select up to thirty minutes of footage to be edited into a single, self-contained cartridge. This cartridge will then be matched by a set of readings, chosen by the same historian, so that the end product will be eight or ten "instructional packages" that can be used in introductory college history courses, and probably in certain high school history courses, as well. The point in both these instances is that when historians, film producers, professional societies, and classroom teachers are willing to invest the energy and concern, they can come together in the most productive and fruitful fashion to develop films that will have special utility for classroom use, and it is hoped that these two spin-off projects will themselves serve as models for other successful efforts among these diverse parties. Certainly such imaginative and cooperative ventures are reasonable and necessary. The plans for just such type of collaboration recently announced by National Educational Television and the Education Development Corporation can also suggest new and productive models for joint work among teachers, curriculum specialists, scholars, and film producers. The important point is that these separate parties must accept the contributions that the others can make to the process and allow each of the parties to function, in the course of the collaboration, with full professional integrity.

The use of film opens a wide vista of possibilities to the creative and imaginative teacher, and to his like-minded counterparts among curriculum specialists, social studies supervisors, college and university trainers of teachers (whether in the department of history, the school of education, or the audiovisual department), state consultants for the social studies, and film producers. The by-word should be innovation and creativity, and the approach should be marked by joint efforts and exchange. These important parties to the educational process should not be willing to rest with "what has been" but should, rather, seek to determine what is possible and ask why certain imaginative changes have not been undertaken, and then get down to the important work of doing something about it. If this in turn requires curriculum reform and changes in class scheduling, so much the better.

Of course, the type of imagination I am urging here will require teachers and curriculum specialists to think long and hard about changing course content and course design; it will necessitate a new set of teaching strategies on the part of many college and university professors; it will impose the need for innovative pre-service and in-service experiences, and it will demand that film producers take more seriously the needs and contributions of classroom teachers and professional historians. It could, and should, help to generate a sequence of changes in the thinking and conduct of all those parties who play a role in the educational process, in the entire educational system. Moreover, such a sequence of changes offers the possibility of making history courses more fruitful to the degree that they become more multidisciplinary in their conceptualization and approach. This is a challenge that teachers of history and professional historians should welcome and encourage, and the opportunities afforded by the more creative production and use of films will help to meet this challenge.

No one project and no one report can meet the needs of so varied an audience as that to which this report is addressed nor so varied a range of situations as those involved in the advancement of learning in history. Nonetheless, the project director and the American Historical Association hope that this small venture will play a genuine and meaningful role in the improvement of classroom instruction and in the elements that feed into classroom instruction and the learning process.

July 1968 Robert L. Zangrando

APPENDIX ITEM A

PARTICIPANTS AT FILM CONFERENCE APRIL 6-9, 1967

Professor Dean Albertson
University of Massachusetts

Dr. Seymour Fersh
Director of the Asia Society

Professor William McNeill
University of Chicago

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Cold Spring Harbor High School
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Professor John Dahl
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Mr. A. Wesley Roehm
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High School
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Professor Carolyn Guss
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Professor Robert Waller
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Professor Ralph Morrow
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Professor Leo Solt
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Professor William Lynch
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APPENDIX ITEM B

Prepared for the American Historical Association Conference Concerning "The Identification of Criteria for Effective Use of Films in Teaching History..." Sponsored by the U.S. Office of Education, Indiana University, April 6, 1967 by Donald P. Ely, Director, Center for Instructional Communications, Syracuse University.

SOME CONSIDERATIONS FOR THE EVALUATION AND USE OF MOTION PICTURES IN THE TEACHING OF HISTORY

(When the reader finishes this paper he should be able (1) to state the role of the film user in communicating historical information; (2) to describe the steps in locating and evaluating a film; and (3) to discuss the unique contributions of motion pictures to the teaching of history.)

A film critic friend once told me, "I've never used a bad piece of film." This may sound absurd at first but if you questioned the critic, as I did, you would understand the significance of this apparent naivte. Any film he had ever used had been carefully selected to achieve his purposes. Many titles which evaluators might have "panned" could be turned to his advantage simply because he knew what he wanted to get out of his film information. If you observed this film critic turned film user you might see him use the first five minutes of a twenty minute film or run a motion picture without the sound track or cut off a film at the denouement.

The purpose of narrating this bit of personal history is to point out the key role of the film user. Too often we attempt to evaluate films in a vacuum without relating the content and approach to a specific situational use. The design of this conference, I believe, was purposefully directed to assessment of film use rather than to the evaluation of motion pictures per se. In thinking about films or any other teaching medium, it is a futile exercise to evaluate an instructional material without specifying its relationship to teaching objectives.

Actually, the use of a film in an instructional environment is not as simple a task as it appears to be on the surface. Let's analyze the process through which any teacher would have to move in order to use a film.

Once objectives are defined, teaching strategies (inquiry, exposition decisions) determined and patterns of deployment (large group, small group, independent study) identified, the search for appropriate instructional resources begins. At this point the teacher might select the most appropriate medium or combination of media in light of objectives, teaching strategies and deployment patterns. (Even though we are focusing on film at this conference, we must remember that the spectrum of instructional resources ranges from books and printed materials to sophisticated computers and instructional systems.) Existing resources can then be identified through searching the standard references. Once the media are located, items are screened out by excluding those intended for other grade levels and those whose content is judged as inappropriate. It is helpful at this point to check out published evaluations for further data. If all the foregoing check points indicate that the film might be useful, it is then previewed and evaluated for potential use - always keeping the teaching objectives in mind. The film might be adopted for use in its entirety; it might be adapted for use by selecting certain elements to be shown; or it might be rejected.

The process may seem overly complicated when it is dissected in this fashion but there are shortcuts. A knowledgable film librarian is useful in the same manner as a good reference librarian. A colleague who holds similar objectives to your own might provide insight if he has gone through the evaluation process. Your own reference files should provide data once you have systematically established your own information system. In the end, the user must determine the utility of a specific film to accomplish a defined task in a known teaching situation. To do less constitutes educational malpractice.

The purpose of this conference is to identify the criteria for the effective use of film in teaching history in a variety of classroom situations. We need to define terms.

1. *Criteria*: statements regarding standards to be met.

2. *Effective use*: the degree to which defined objectives are reached by each student.

3. *Film*: moving pictures displayed on a screen (No distinction is made among film sizes, e.g., 8mm, 16mm, 35mm; physical storage of the images, e.g., acetate film, videotape, etc.; or storage mechan-

isms, e.g., reel, cartridge, etc.)

4. Teaching of History: the process of communicating facts and generalizations pertaining to the past - analyzing and explaining events in the past in a systematic fashion.

5. Variety of classroom situations: environments in which learning takes place, usually within a school building; the spaces vary in size from an independent study area to areas for hundreds of students.

To identify useful "criteria for the effective use of film" it is absolutely essential to determine the purpose for which a film might be used. The purposes (or objectives) can be cognitive, affective, or skill development. I do not believe that a film to be used for instructional purposes can be judged as inherently "good" or "bad" unless it is placed in a utilization context. After previewing a film, a model evaluative statement might be something like this: "The first seven minutes of this film would be excellent for introducing the key events which contributed to the confrontation of Cuba and the U.S. during the missile crisis in 1962. It should be useful for the unit on contemporary Latin American relations in the 11th grade Problems of American Democracy course for college-bound students."

One of the best evaluation forms in use today was developed over twenty years ago by the Educational Film Library Association. Its major strength rests in the insistence upon specification of purpose prior to evaluation. It has been used internationally and has withstood the test of time. (Copy of EFLA form attached.)

It would appear from my comments thus far that the burden of effective film use is on the user and that the film producer is free to provide any product he desires. The burden is indeed on the user but he must have quality materials available. Unless the film contains authoritative information with acceptable technical qualities it must be rejected on these bases alone even without even considering the teacher's objectives. The other side of the quality coin is that many films do exist which are authoritative and are technically acceptable but still do not lend themselves to classroom use. They are often labelled "sterile", "bland", "inconsequential", or "superficial." Why?

I believe that the traditional teaching film has attempted to be a visualized textbook, or, more appropriately, a segment of a visualized textbook. A major producer of classroom films announced recently that before a film was produced a thorough search of existing textbooks and state syllabi was made to determine the areas in which films should be made. If a classroom film is equivalent to a textbook chapter or an element within a chapter, it is no wonder that films are often viewed as "aids" or enrichment material. It is no wonder that a teacher has guilt feelings when the film is running since the film is substituting for teacher presentation or independent reading. Unless the film medium begins to use its unique characteristics it is doomed to second-rate citizenship in the community of instructional resources.

What are the unique characteristics of film? It can be "raw data" as in the case of news footage of significant people and events. Raw data can be simulated to offer recreation of historical events and people which pre-date the era of cinema. Documentaries are the filmed monographs of a visually-oriented culture. The world viewed through the filmmaker's lens is as valid an approach to historical analysis as the author who pens his generalizations drawn from research and presented through personal perceptions. Historians in the future will have access to vast vaults of filmed events and people. That storehouse is available now, even though in a limited fashion.

Films are vignettes of our past and present culture. They are not textbooks nor encyclopedias of comprehensive visual information. They are representative of life as it is and was. At best they offer the stuff of history in unrefined rawness; at worst they present predigested pap in didactic, expository packages adorned with a beautiful bow. In the hands of a creative teacher a film is an extension of himself into a world which he makes exciting through his own enthusiasm and knowledge of resources. He provides rails for the film to run on before and after the showing. He uses the film as he would any tool in his shop by making it work for him to accomplish an objective which could not be reached in any other fashion, or, at least not as efficiently and effectively. Above all, he has set his direction. He has a road map. He knows where he is going.

A basic criteria for the use of motion pictures must be the ability to achieve something you cannot achieve in any other way. A basic barrier to the use of film has been a subliminal concern that this medium is replacing a teacher or a book as a source of information. Comparisons between books and films are often drawn but the analogies tend to be self-defeating since each medium is intended to achieve different results. In this world of instant information, Marshall McLuhan tells us that this is a new environment for ourselves and the students we teach. He says that "everything descends upon us from everywhere all at once." A teacher who ignores the newer media of communication out of a conviction that somehow virtue will earn its own reward is, in his innocence (or arrogance, if that be the case) really thinking in 19th Century terms.

The use of motion pictures in the classroom must be viewed as a valid dimension to the communication of historical ideas within our multi-media culture.

(At the beginning of this paper it was indicated that the reader should be able (1) to state the role of the film user in communicating historical information; (2) to describe the steps in locating and evaluating a film; and (3) to discuss the unique contributions of motion pictures to the teaching of history. Can you?)

APPENDIX ITEM C

USING MEDIA TO TEACH HISTORY

The printed word keeps history teachers prisoner. Our whole lives have conditioned us to think print. We have been taught from books. We gather data from books, newspapers, government documents, correspondence, and journals. We assign books to students to read, usually ignoring as teaching instruments the illustrations which sometimes decorate their pages. We require students to write term papers from printed sources similar to those used in our own research. Yet many legitimate objectives of teaching history can be reached better with pictures or sound than with the printed word. To understand this point clearly, we must begin by asking why we teach history.

The objectives of teaching history to college or high school students are not necessarily the same as the purposes of a scholar who writes an article, a monograph, or a biography. His primary purpose--sometimes his only one-- is to advance scholarly knowledge. Communicating newly discovered facts to colleagues or correcting an interpretation which fails to explain known facts justifies any scholar's research. Most of our students, however, will never become professional historians or scholars of any sort. Why, then, should they study history at all? For the overwhelming majority of students, we must resort to additional objectives to justify the teaching of history. Let me present four additional groups of objectives without trying to rank them in the order of their importance and without implying that accurate knowledge of the past for its own sake is umimportant.

First, students should develop a group of attitudes toward the study of history, toward intellectual endeavor generally, and toward the society in which they will live. They should enjoy coming to history class because the work there is worthwhile and exciting. They should find the study of history so rewarding that in later life they will prefer reading Perry Miller to watching Peyton Place. They should want to know about the development of their society and to participate responsibly in discussing its problems and attempting to solve them. The development of attitudes such

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as these represent some of the humanistic and citizenship goals which history teachers have long emphasized.

Second, each history student should develop a personal value system which can guide his entire life. Not that a history teacher should try to inculcate a predetermined value system in his students; quite the contrary. In a pluralistic society such as ours, citizens uphold a great variety of values. Rather than endorse and teach one of these patterns as correct, history teachers ought to examine the place of values in past civilizations and raise issues of value for discussion, so that each student has a chance to reflect upon the role of values in his life and to develop techniques to resolve value conflicts. More than instructors in other subjects, historians, philosophers, and teachers of literature share responsibility for developing their students' value systems, the heart of instruction in humanities.

Third, a student should learn a mode of inquiry with which he can amass accurate new knowledge and correct outmoded interpretations. Authorities estimate that the total amount of mankind's knowledge doubles each decade. All of us know how quickly historical generalizations fall prey to new interpretations based on fresh evidence or a new way of looking at what we have long known. Both the knowledge explosion and the short life span of historical interpretations should incline history teachers to devote much of their attention to teaching their students a mode of inquiry. At the Carnegie Social Studies Curriculum Development Center we have devised the following simplified explanation of the way in which a historian works to help high school students begin to develop a scientific way of looking at the past.

A Mode of Inquiry for the Social Studies

1. Recognizing a problem from data
2. Formulating hypotheses
    - Asking analytical questions
    - Stating hypotheses
    - Remaining aware of the tentative nature of hypotheses
3. Recognizing the logical implications of hypotheses
4. Gathering data

        Deciding what data will be needed

        Selecting or rejecting sources on the basis of their relevance to the hypothesis

5. Analyzing, evaluating and interpreting data

        Selecting relevant data from the sources

        Evaluating the sources

            Determining the frame of reference of the author of a source

            Determining the accuracy of statements of fact

        Interpreting the data

6. Evaluating the hypothesis in light of the data

        Modifying the hypothesis, if necessary

            Rejecting a logical implication unsupported by data

            Restating the hypothesis

        Stating a generalization

This mode of inquiry can be divided logically into two parts: hypothesis formation (steps 1 and 2), and proof process (steps 3 through 6). A number of the current social studies curriculum projects associate hypothesis making with concepts. By a concept they mean a category: social class, leadership, or supply and demand may serve as examples. A number of curriculum centers have tried to identify a small number of analytical concepts from all the social sciences. Although each has developed a workable list, the lists differ one from the other. This result suggests that the social studies, including history, do not have a single structure inherent in the discipline. Each of us must select our own concepts from the social sciences to help us develop useful hypotheses. An example may make the argument clear.

Suppose that a student knows four concepts from sociology--social class, role, status, and norms--and wants to investigate a problem in history. He may, for example, wish to describe the social structure of Boston in the middle of the eighteenth century. As he reads diaries, autobiographies, newspaper accounts, and similar source materials, his knowledge of social class, status, role, and norms will help to guide his search for data. He will ask himself how many social classes existed in the society. He will try to learn the relative position on the social scale which each occupational, ethnic, or religious group occupied. He will examine the roles of groups and individuals in society and will stay alert for clues about norms, the behaviors expected of various people of different statuses and roles. Knowing these concepts guides his search for data a long productive lines which historians have found useful to analyze society.

Concepts imply analytical questions. The concept of leadership may serve as an example. Modern political scientists recognize the vital role which leaders play in any political system. They want to know a number of things about political leaders: How are they recruited? What are their personal characteristics? How do they gain and maintain support from their followers? How can a citizen get access to them? The overwhelming majority of analytical questions used in history either come from social science concepts or can be related to social science concepts. Taken together, concepts and analytical questions constitute an extremely useful notion of the hypothesis-forming aspect of historical inquiry.

Once a person has developed a hypothesis he must revise, reject, or validate it. In the past decade a number of scholars, both within and outside of the curriculum projects, have worked hard to develop schemes of validation. The projects have identified each of the steps in the proof process and devised ways to teach individual skills of critical thinking on which these steps depend. History teachers must teach each of the cognitive process involved in validating a hypothesis with great care if their students are to master them.

The fourth group of objectives for history instruction involves the acquisition of knowledge. But what knowledge? Teachers can develop attitudes, assist students to build up coherent value systems, and teach them the use of a mode of inquiry with data drawn from almost any past civilization. The social studies curriculum projects have identified three additional criteria for the selection of content in history courses. They choose materials which fill the needs and touch the interests of the student in modern American society. They investigate problems in the past, such as economic growth in eighteenth century Britain or the history of the Negro in the United States, which throw light upon contemporary problems, such as the needs of under-developed countries or current racial tensions. They emphasize a body of knowlege which will help future citizens to read books intelligently, to visit museums with understanding, and to participate as widely as possible in the rich cultural life of a democracy.

I find audio-visual media useful for attaining all four of these groups of objectives. In many cases, particularly with students who are poor readers, sight and sound serve far better than the printed word. But history teachers seldom use either sight our sound. Unless my memory plays tricks, no history professor throughout my entire undergraduate and graduate career used any instructional materials except the printed page. The folkways of the profession no doubt account in part for this behavior. We teach as we were taught. In addition, few teachers self-consciously think through their objectives for each individual lesson: what attitudes, what values, what inquiry skills, what knowledge. They are content to cover a year, an administration, or a decade with their mode of inquiry implicit (and hence often ignored by students), and their set of values veiled from sight. Once a teacher begins to write down his objectives in the form of the behavior he expects of students, however, he finds new uses for media and for a range of teaching techniques to employ with them.

Objectives and materials of instruction cannot be separated from ways of teaching. We can best attain some of our objectives--willingness to participate in class discussion is one--by the way we teach rather than the material we assign. Teaching students to hypothesize or to validate a hypothesis implies discussion since we can never know if they, rather than the teacher, can perform these complicated processes unless we let them talk and require them to respond to probing questions. We should think of materials of instruction as a vital link in the learning process, not as something separate from the way we teach or from the objectives for which we strive. Let me give you a number of examples of this generalization using different media as my protagonist.

I shall begin by describing a set of eight transparencies for the overhead projector developed by my colleague at Carnegie, John M. Good, for use in high school and college European history classes.* The first transparency contains several quotations from prominent historians about the beginnings of Nazism in Germany and states that the purpose of the whole set of transparencies is to develop hypotheses to explain the rise of Hitler. The second transparency contains several pictures: Hitler's private army, people fleeing before his troopers, soldiers inspecting the identity papers of bearded Jews. The next two, which are designed so that one can overlay the other, contain a chart showing election figures of the Nazi, Communist, and Center parties between 1922 and 1933 and statistics about unemployment. The two which follow consist of maps showing that Hitler wanted to regain certain territory lost at Versailles and conquer other lands in which Germans lived. Printed on the seventh transparency against a background picture of Hitler at a party rally are several pieces of Nazi propaganda and a quotation from Hitler about the role of propaganda in politics. The final transparency provides students with an opportunity to summarize what they have learned.

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* "What Caused the Rise of Hitler", a unit in the Fenton-Wallbank World History Program for the Overhead Projector (Encyclopedia Britannica Films, 1966).

The teacher places one transparency on the projector at a time and asks students to hypothesize from what they see. During a class period, they develop a number of hypothesis to explain the rise of Hitler: that he seized power by force, that political and economic instability may help to explain his success, that nationalist ambitions may have played a role, that he used propaganda skillfully, that he was a charismatic leader. At the end of the class, the teacher asks his students how they would find out whether any or all of these hypotheses were valid. In succeeding readings and during class discussion based upon them, they work with these hypotheses and develop others.

This set of transparencies can be used appropriately for three of the four objectives I have discussed: attitudes, inquiry skills, and knowledge. High school students with whom I have used this material find it fascinating, a welcome change-of-pace from the usual pattern of reciting from a single text. They enjoy history class for a day. They also learn that a picture, a chart, or a quotation can be used to generate a hypothesis as a starting point for historical investigation, a useful piece of knowledge for a society in which Life and Look outsell all the historical journals combined many times over. They begin to study the proof process by identifying some of the things they need to know in order to validate their hypotheses. Finally, they learn a surprising amount of factual information, perhaps because interesting visual material organized around a theme is easy to remember.

I have never been able to get students as involved in learning about the rise of Hitler by using only the printed word as I have with these transparencies. The dramatic impact of interesting pictures in striking color grabs them. The ability to control the data on which discussion is based by introducing it a piece at a time helps the teacher focus attention on the issue at stake. The interplay of students in vigorous discussion generates interest and often reveals both the strengths and the weaknesses of their thought patterns.

Recording can be used with equal effectiveness. We have used a record produced by the National Association of Educational Broadcasters to dramatize the difference in the value systems of Athenians and Spartans.* The recording is in the form of a dramatization in which several characters have speaking parts. It was originally a half-hour long, but we have cut it so that the excerpts we use take about twelve minutes to pay in four sections.

Our excerpts portray the birth of a boy in Athens and a similar event in Sparta. The difference in the value systems of the two societies becomes apparent as the two sets of parents greet the arrival of their offspring. Later excerpts concern the education of boys in the two societies. All the characters are given fictitious names.

We have used this recording for four major objectives. First, it develops useful attitudes. Students enjoy working with it because it contains fascinating ideas presented in an unusual way which piques their curiosity. History class is enjoyable partly because history deals at times with issues which concern young people. Second, the recording can be used to encourage students to reflect about their own values. The contrast in attitudes toward the individual portrayed in the excerpts triggers reflection the part of students and dramatizes an issue which they need to reflect upon in order to develop a coherent personal philosophy.

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* "Survival", from The Ways of Mankind, National Association of Educational Broadcasters.

Third, students learn to listen to a recording and to discuss it in a way which goes far beyond comprehension of the plot. Given enough practice in listening and looking, their experience with film, television, and radio for the remainder of their lives may well be richer and more rewarding. Finally, students learn some of the differences in the values of Athenian and Spartan society. I cannot accomplish all four of these objectives at once unless I use a recording and discuss it in class.

Let me turn now to collections of pictures reproduced on individual cards. For a tenth grade course in world history, Carnegie's curriculum group is now making four sets of photographs of medieval cathedrals each set containing five different pictures. The first picture in each set shows either a map of a medieval town with the location of the cathedral prominently displayed or a photo of a town from a distance with the cathedral spire dominating the landscape. The second photograph shows either the facade or the nave of a cathedral and emphasizes the size and grandeur of these great buildings. The next shows stories from the Bible carved in stone. The fourth picture shows statuary which portrays church figures caring for the poor, healing the sick, and performing similar social functions. The last shot pictures statuary or stained glass windows in which people from all walks of life in medieval society are portrayed.

The teacher divides his class into four groups and gives each group a set of pictures. Then the discussion begins, taking each picture in turn. How prominent was the cathedral in the town? Does any sort of building have a similar place in the skyline of a modern American city? Suppose you were a simple serf and saw the facade or nave of a cathedral for the first time: how would it strike you? What sort of functions did the Church have in medieval society? (education, charity, healing the sick, etc.) Who had his image carved on a cathedral? What may your conclusion reveal about the place of religion in the lives of all sorts of men in the Middle Ages?

Like the transparencies and recording I have already described, these picture cards interest students in the study of history. We use them to influence their attitude to study. They are also a useful tool of inquiry for students using them develop hypotheses about the sociological role of the church in the Middle Ages. In addition, they learn to look at buildings in a new way and to ask questions about architecture which may possibly make their next walk through their own city a more meaningful experience. Finally, they learn a lot of information about cathedrals; how much depends primarily on what the teacher knows and how he handles the lesson. We could not achieve all four of these objectives with the printed word.

Slide sets or single-concept filmstrips can be used for a great variety of purposes. Let me give one example. Our curriculum group has put together a set of about thirty slides adapted from maps in Charles O. Paullin's Atlas of the Historical Geography of the United States (Washington, 1932). The first four slides show maps of average temperature, rainfall, and other climatic conditions. The next group illustrates economic differences between North and South in the 1850's and includes data on manufacturing, agriculture, transportation, export and imports, and so forth. The third sub-set contains social data: religion, education, urban-rural distribution, percentage of immigrants in the population, slavery, etc. The final group shows votes on sectional issues from the Missouri Compromise through the election of Lincoln.

We show each sub-set, pausing after each slide is exposed to ask students what they make of the data it contains. When the class has seen the first group, the teacher asks whether all the data contained in its reveals a clue about the cause of the Civil War. This same question follows each additional sub-set. By the end of the class hour--the first lesson, incidentally, in a two-week unit on the causes of the Civil War--students are ready for the following exercise to be prepared for the next class session:

> "Using only data from the slides you have seen in class, write a short paper in which you state as succinctly as possible your hypothesis about what caused the Civil War. Indicate the handicaps you think were imposed on you by restricting you to the data contained on the slides."

The students enjoy this exercise. Then learn to develop hypotheses. They begin to think about the limits inherent in maps for the presentation of data. How, for example, do you portray southern nationalism on a map? They also learn an enormous amount of information which leaps out of Paullin's maps in such graphic form that it sticks in the memory much longer than data from a texbook.

Finally, let me discuss films. I do not use films as frequently to teach history as I use other media. As you have probably noticed, the materials described previously in this paper are all homemade. Each set has been designed for a specific purpose and a specific set of teaching strategies in a specific course. Typical educational films cost about $1000 a minute to make and demand a technical competence which many of us lack. Transparencies, tape recordings, picture cards, and slide shows are all inexpensive and demand little technical skill. Our curriculum group has been unable to find many educational films worth the effort of showing. Most suffer from four major drawbacks.

1. Most educational films have been designed for expository teaching to do in pictures and sound what a text does in words. Why bother?

2. Most educational film-maker pay little attention to objectives of instruction and fail to think about how a film may be taught.

3. Many educational films are grossly inaccurate.

4. All sound films tempt teachers to think of a self-contained instructional package to be played for students who sit quietly with hands folded absorbing knowledge.

None of these drawbacks is inherent in the medium. They have grown from two sources: the way in which many film producers--and the historians who have loaned their names to film companies as consultants--have abused educational film-making in the past, and the ways in which teachers have been taught to use films.

Film can be used for the entire range of objectives I have discussed. "To Die in Madrid" hits with an emotional and intellectual force which rivets students to their chairs. It floods them with data about the Spanish Civil War. It raises questions of values which concern them deeply. If a sophisticated teacher leads a discussion of this great film, he can raise questions about the bias of an author (in this case a film-maker) and the way in which he presented evidence which lie at the heart of a historian's method of inquiry. In the future, I shall look for ways to use this film over and over again because it can be used for such a wide range of objectives.

Any film, even some of the most inaccurate ones, can be used as stimulus material for an examination. Show your students one of the several atrocious films about the "Industrial Revolution" which film-makers have foisted upon us.

APPENDIX ITEM C (continued)

Require them to write a critique of the film for their examination. This exercise requires them to use their inquiry skills and knowledge to the limit. It may also teach them to be as suspicious of sight and sound as they are--or ought to be--of the printed word.

Better than any other medium, films can be used to recreate an era. Our students cannot be expected to develop the binocular perspective (from the point-of-view of the modern historian and the point-of-view of a participant in the event he is describing) typical of excellent historical thought without getting into the perceptual and cognitive state of historial figures. Films can bring the past alive, thrusting a student into another time and place. Films which do so fascinate perceptive students. They provide him with inquiry skills he may not be able to attain so well in any other way. They will help him to learn a vast amount of data flowing in through his eyes and his ears. And they may also teach him how to look and how to listen.

Films have dozens of additional uses which I shall not catalogue. But if they and the remainder of the audio-visual media are to reach their full potential as teaching instruments, both professional historians and classroom teachers must be re-educated. Many audio-visual materials are so bad and are used so poorly because the history profession has failed. A number of changes are in order. Let me suggest three important ones.

The first change, and the most essential one, involves a shift in attitude. Many university historians know nothing about media and care less. They never use media in classes, implicitly sending a message to their students who become the secondary school and college history teachers of the future. They have no desire to make their own transparencies or to help film producers understand the function of history teaching in the schools. Some classroom teachers have equally harmful attitudes. To some, a film means a free day with no preparation to worry about. To some, making transparencies or tapes is simply too much trouble. Even filling out a slip of paper so that the AV director can have a projector sent to a room overtaxes the ambitions of a small minority of teachers. In them there is no hope.

The second change calls for the production and dissemination of excellent prototype materials. Why can't someone put together a number of excellent examples of different audio-visual materials for the teaching of history? Packaged attractively and accompanied by lesson plans and a small bibliography, such materials might have an excellent impact on the pre-service and in-service preparation of teachers. We cannot justly blame film companies for turning out poor filmstrips and other audio-visual materials unless we provide examples of what we would like to see offered for use in school and college.

The third change involves the use of audio-visual materials in college and school classrooms. To use any instructional materials well, a teacher must know what his objectives are and think through the relationship between his materials, his teaching strategies, and the way in which he will deploy his students for instruction. Both college professors and school teachers must begin to think about and define objectives. They must learn to use a variety of teaching techniques rather than rely on a system of instruction originally designed to communicate knowledge in a printless culture. They must overcome their fear of electronic equipment which sends many teachers into culture shock. College teachers should serve as excellent examples for their students to imitate once they have graduated from in front of the desk to behind it. High school teachers in turn must learn to look at the college professors who teach in in-service programs with more critical eyes and demand that they take more realistically the needs of the classroom teachers they instruct. Only a joint effort by scholars, teachers, and producers of audio-visual materials can make the use of media in the teaching of history maximally effective.

APPENDIX ITEM D

Draft, for Purposes of Discussion only

"Criteria for the Effective Use of Films in History Instructions, in a Variety of Teaching Situations, Grades 7-12"

Distributed, for their Assessment,
to Directors of NDEA History Institutes

by the

Service Center for Teachers of History
of the American Historical Association

July, 1967

PREFACE

"In a world where students and teachers view television and films, visual literacy is a must." Convinced of the truth of this statement and determined to do something about it, the American Historical Association and the United States Office of Education co-sponsored a seminar at Indiana University, Bloomington, Indiana, April 6 through April 9, 1967. Professional historians, teachers of history at both university and school levels, audio-visual experts, an educational psychologist, and others addressed themselves to the topic, "Criteria for The Effective Use of Films in History Instruction, in a Variety of Teaching Situations, Grades 7-12." What follows here is the preliminary draft of what will become a Service Center Pamphlet on the effective use of films in the classroom. Both its scope and content will undergo substantial changes prior to its publication. Nevertheless, it is our desire that what you now have before you will be of some help in your use of film in the future.

Prof. Dean Albertson
Prof. John R. Dahl

INTRODUCTION

Apart from our congenial hostess, Professor Carolyn Guss of Indiana University, and Dr. Donald P. Ely, Director of the Center for Instructional Communications, Syracuse University, none of the rest of us at the Bloomington Conference could validly pose as "experts" in the audio-visual field. The patience of the "experts" as we novices exuded words of wisdom is a tribute to their toleration and stamina! In dealing with modern media it would have perhaps been fitting and proper to have recorded the volume of words uttered at this meeting. However, at this pamphlet is now being written, removed both in time and distance from the conference site, it is perhaps best after all to resort to notes frantically scribbled, memories, and long distance telephone calls between Minnesota and Massachusetts. It is also a much more efficient means by which to arrive at consensus!

There was general agreement on many ideas which arose. It was apparent from the beginning that there were very few films which would pass the critical eye of the historian. While this opinion was not really momentous and while it was implied in the very purpose behind the Conference, it nevertheless became the major premise upon which all subsequent discussions and hours of viewing revolved.

The tone of the Conference was ably set by the opening remarks of Dr. Paul L. Ward, Executive Secretary of the American Historical Association, when he proposed that we might classify so-called "history films" according to four categories. First, were films that present evidence, such as those that might give us a view of Hitler from newsreels and other film clips. In this category would fall the film footage of World War II and the other "war films" which have recorded actions of the United States in Korea, Viet Nam, etc. Second, were films that present interpretations of history such as "A Man for All Seasons." Television documentaries on the Warren Report, or the series entitled "Profiles in Courage" would fit into such a classification. Even some of the television dramas such as those in the Hallmark series which dealt with historical personnages or episodes from the past would qualify. Third, were films that exhibited the historical craft such as "Bethune". Here again films on the life of certain important figures such as former Presidents of the United States, humanitarian individuals such as Dr. Thomas Dooley or Dr. Albert Schweitzer would qualify. The selection of filmed material on such individuals is by its very nature a practice of the historian's craft. Fourth, were films that would exhibit the teaching and/or learning of history, such as those made by Professor Fenton.

Following this, two papers were presented. One was entitled "Using Media to Teach History," and was written by Edwin Fenton, Professor of History at Carnegie Institute of Technology. A second paper, "Some Considerations for The Evaluation and Use of Motion Pictures in The Teaching of History" was presented by Dr. Donald P. Ely. He pointed out that "In thinking about films or any other teaching medium, it is a futile exercise to evaluate an instructional material without specifying its relationship to teaching objectives.." He continued by saying,

> Actually, the use of a film in an instructional environment is not as simple a task as it appears to be on the surface.... Once objectives are defined, teaching strategies (inquiry, exposition decisions) determined and patterns of deployment (large group, small group, independent study) identified, the search for appropriate instructional resources begins. At this point the teacher might select the most appropriate medium or combination of media in light of objectives, teaching strategies and deployment patterns .... Existing resources can then be identified through searching the standard references. Once the media are located, items are screened out by excluding those intended for other grade levels and those whose content is judged as inappropriate. It is helpful at this point to check out published evaluations for further data. If all the foregoing check points indicate that the film might be useful, it is then previewed and evaluated for potential use - always keeping the teaching objectives in mind. The film might be *adopted* for use in its entirety; it might be *adapted* for use by selecting certain elements to be shown; or it might be *rejected*.

At the conclusion of Dr. Ely's paper some time was spent in discussing the remarks of Dr. Ward and the content of the two papers. In citing actual films that we had seen and used in our teaching many of us fell into the pattern of saying such and such was a "good" film or a "bad" film without ever really establishing criteria for such value judgements. These conversations reminded us once again of the task that had been set for -- trying to determine criteria for the effective use of films in teaching history. After extended discussion consensus was once again reached. It was agreed that generally speaking, films were "good" or "bad" according to the degree that they satisfied or failed to meet our objectives in viewing them. This reflected a point made by Dr. Ely when he said "...I do not believe that a film to be used for instructional purposes can be judged as inherently 'good' or 'bad' unless it is placed in a utilization context...." Thereafter when such terms as "good" or "bad" were used to describe a film the speaker was alert to specify exactly why such an evaluation was made. In other words evidence from a particular film was submitted as the basis for one's evaluation. While there was often disagreement with the evaluation and in some instances with the selection of evidence, nevertheless, the group now became more conscious of the criteria which came into play when films were viewed.

The conferees also agreed that in many respects, reaching for a film was like reaching for a book. We bring certain selective criteria to mind in choosing books and other written material, why not apply a similar range of criteria to the films?

It was also the consensus of the participants that films provide the history teacher with a medium that can be more successfully used in presenting certain kinds of ideas than any other medium. For example, films can often present the subtleties of the past in a way that is superior to that of any other teaching technique or device. The skillful use of still pictures in the film, "City of Gold" gives one a visual "taste" of Dawson City during the gold rush of 1890 better than any written or verbal description ever could. Admittedly some of the pictures are anything but subtle, nevertheless, in combination they convey an impression that would be next to impossible to achieve by any other method. The same is true about some of the recent television films shown under the overall title "Saga of The Western Man." It is one thing to write about or lecture on the genius of Leonardo da Vinci, but how much more effective it is to let the camera eye sweep over and around his many contributions. Here is a kind of visual inventory that in its exposure conveys dramatically the range of da Vinci's creative genius. Similarly the ambivalence of mens' characters in the past can often be presented more effectively by "viewing" than by a written or oral description. Although not a history film, "The Bicycle Thief" is a good example of this kind of ambivalence as poignantly portrayed in the figure of Ricci. The full range of his choice is developed within the film, yet his indecision at precise moments could never be verbalized as effectively as it comes off when the camera catches his facial expressions at such key moments in the film.

Films are also the best means whereby "gut" emotions in history can be presented. Will anyone ever forget the surprise, shock, and pain that Lee Harvey Oswald felt when he was confronted by Jack Ruby in front of millions of television viewers? Could any teacher ever present this more effectively than what appears on that strip of film? Newsreels of men like Rudolf Hess or Benito Mussolini portray the fanaticism of national socialism or fascism much better than the printed work. Such examples are dramatic and vivid but they leave a kind of impression with students that cannot help but get the message across. Films of this type provide for effective communication!

As the Conference progressed another area of agreement soon became apparent -- films can become a very practical teaching instrument for teachers of history. Even the college and university historians in the gathering began to see this and we know of instances where, as a result of the stimulus provided by this meeting, college people returned home and actually incorporated certain films into their courses for the balance of the year. This "break through" we are quick to point out is one of the desired effects of this meeting and should partially convince the sponsoring organizations of the wisdom behind their motives in convening the group!

And it is within this context that this Service Center Pamphlet is being presented to you. It is our earnest desire that in reporting the essence of what was concluded at Indiana University, every reader might find some aid and assistance in utilizing the vast range of film medium more effectively. For the college professor, unaccustomed to using film, we hope he might find the incentive for beginning to use film in his courses. Title VIb of the Higher Education Act is designed specifically along these lines with the college professor in mind. For the secondary-school history teacher who has used film in the past, we hope he might reevaluate his own position in selecting and utilizing film in such a manner that new vistas will be opened to him and his students. With regard to this point the participants left the Conference realizing that films can not only serve our purposes but can also expand on them.

It would be an obvious overstatement to contend that there are as many possible uses of films as there are film users; however, the reader should keep in mind that the final judge of whether or not to use film, which film, and to what specific purposes, must ultimately rest with the individual user. No organization, nor any two history teachers can ever presume to impose their individual or collective wills upon the teachers who use films in a variety of conditions and circumstances and thus predict effective utilization of the medium. This is not the purpose of this pamphlet. As will be indicated below, the authors are aware, from experience and otherwise, that very often financial considerations, availability of films, inability to get bookings for preview and showing, conditions under which films are viewed, and a myriad other problems often militate against the most effective use of the film medium. With these considerations constantly in mind it is our intention to share with you ideas which developed in the conference and which may come into play when you, as the history teacher, get involved in selecting a film. The extent to which these considerations aid you in your selection and use of film will in turn be a measure of the success or failure of our efforts here.

There can be little disagreement with the basic criterion for the use of motion pictures - they are used to achieve something you cannot achieve in any other way. This can be illustrated by an experience which one of your authors shared in prior to the Conference. In anticipation of the Indiana meeting he asked his students in a Senior Advanced Placement European History class and a Sophomore World History class whether or not they had ever seen a film that "said something to them more effectively than the textbook or the teacher might have been able to do?" "Phoebe", a film produced by the National Film Board of Canada was the unanimous choice of the seniors who had recently viewed it in a sociology class, and many of the sophomores had seen it when it was presented to them and their parents in a local church. All of the students were high in their praise of the film and their comments about it struck this author as being remarkably perceptive and mature. At the Conference this film was cited along with the students' reactions to it. Steps were then taken by Professor Guss and her staff to secure the film for viewing and the reaction of the audience was an echo of what the students had said previously. Here was a film that said something more effectively than any textbook or teacher might have been able to do.

"Phoebe" sensitively and artistically portrayed the innermost thoughts of a young, adolescent girl who discovered that she was pregnant. The skill with which the subject was treated on the screen vividly portrayed the panorama of Phoebe's thoughts and emotions, her confusion, her problem in attempting to communicate the fact to her parents, the school counsellor, the boy friend, the range of possible "outs" open to her, and many other facets of the dilemma she was facing. While the film neither moralized nor "preached" as one student observed, it nevertheless poignantly brought to bear upon the viewer the frustration faced by Phoebe. The viewer could empathize with Phoebe but at the same time not condone her actions.

While "Phoebe" was not a so-called "history film" it became the hallmark of excellence against which subsequent films were measured. What was there then in this film which made the viewers react in such high praise? It was generally agreed that here was a real fact of life which in its reality was nevertheless presented in a sensitive and delicate way, much more so than any discussion" or "lecture" might have been able to achieve. The spoken word was that of the players in the film, not that of a narrator. Music and dance scenes were incorporated to illustrate the range of Phoebe's thinking. So effective was this technique that it became was not treated as an abstract, academic, social problem but rather as something which was personal, intimate, and very, very real. "Phoebe" proved to be several things to the viewers; It was accepted as one of the finest films for instructional use ever seen; it was a tribute to the National Film Board of Canada and to the individuals directly involved in its production; and every one was in agreement that if they had to deal with this subject in a class situation they would turn to this film rather than their own efforts. "Phoebe" communicated an idea much more effectively than any textbook or teacher ever could by other means.

In the classification of "history films" we viewed many films dealing with World War II and particularly Hitler and the growth of National Socialism. Films in this category vividly illustrated the fact that they could be effectively used to demonstrate the policy of genocide which was part of the Nazi plan. Those scenes of emaciated victims awaiting death in the gas chambers, along with the statistical record, could vividly present the magnitude of the policy of genocide. Here once again, films can reenforce the whole process of effective teaching.

Films of this type fit the old cliche that "a picture is worth a thousand words." While not all films can be expected to present ideas so pointedly, and while few films measure up to "Phoebe" in this regard, this nevertheless introduces another factor to be considered in selecting films. Emotions may be as illusive as Clio at times, yet one cannot deny that they are part of the stuff which makes up history. Films offer potential enhancement of student experience through emotional tone and response which is often difficult if not impossible to convey via the standard tools of texts and document. Historians and some teachers may seriously question the integrity and validity of this approach at involving students. If one takes this position then, does he not also question whether or not students are affected by films and television in general? Discussions with students and an awareness of the film medium from first-hand experience would seem to indicate that students at all levels are not only affected by what they see but that in probably too many instances films and television are becoming their primary source of knowledge! Thus it seems that a teacher has too alternatives. He can attack the "problem" or choose to ignore this fact. If he attacks all film as being without value in learning he runs the risk of being proved wrong by his own students or of being tuned out as students are often prone to doing when we as teachers fail to communicate. If, on the other hand, he recognizes that students are being educated to a larger and larger extent by visual media, then he might develop ways in which he can utilize this technique in his teaching. We all recognize that through a skillful blending of narration, music, and camera techniques, a film can often provide what the conferees agreed is best described as a "thalamic" effect. Therefore, films which through their emotional tone and response incite and create student interest can be an invaluable aid to the effective teaching of history.

Films can also become vehicles of supplementary information for the student. In situations where time and extra resources are limited, or where teachers, facing an increasing spectrum of knowledge, feel frustrated as to what to cut out, films can often provide the necessary information for purposes of continuity, transition, or synthesis. For example, if you were faced with a simple lack of time and still had to cover the period from post World War I down to the rise of Adolf Hitler, you might properly use the McGraw Hill film, "From Kaiser to Fuehrer." Through the use of newsreel footage the problems of post-war Germany and the following years are synthesized so that one gets an excellent idea about many of the problems which the Weimar Republic faced. The film lasts only twenty-six minutes.

The conferees all agreed that films also possess a tremendous potential for enhancing the subject of history. At the same time we also agreed that one would have to be extremely naive not to recognize some of the practical problems which make up the obstacle course to more effective utilization of the film media. One of the primary obstacles is concerned with distribution difficulties. Because of costs and other allied considerations few if any school systems have their own film libraries, let alone an adequately staffed Audio-Visual Department. Lacking this, most schools must book films well in advance, some year ahead, from a regional or national film rental agency. Consequently films are often selected on the basis of a catalogue description without any real possiblity to preview the film before making the decision to place an order. The vagaries of teachers, students, and schedules often dictate against being able to have available the most effictive film at the precise moment of greatest need. More often than not films are available at times just before or after they could have been used to the maximum effect. This is particularly true in situations where history is taught chronologically in many schools and all schools are at the approximate same place simultaneously. Unfortunately, for the future this seems to be a problem that teachers will have to live with.

Another specific problem which teachers recognize is that there are relatively few numbers of excellent or even "good" historical films available. There are many reasons for this, chief of which seems to be the total lack of any kind of dialogue between film producers and historians. Until such conversations take place there is little likelihood that there will be any significant improvement in those films which are loosely classified as "history films" in the film library catalogues. We would be less than candid if we did not admit that one of the desired, vicarious, results of our Conference and this pamphlet might be concerted effort on behalf of concerned historians and film producers to join together in making films which satisfy the requirements of historians while at the same time preserving the integrity of the films producer's art.

Closer to home rests a problem faced by both teachers and students. Far too often films are "inserted" or "added" without any attempt being made to show the students clearly the relevance of the film to the subject at hand. Much of this problem can be traced to the lack of specific knowledge on the part of teachers in knowing exactly how to use films in their teaching. While this pamphlet does not purport to be the panacea for film use it nevertheless is intended to be a first step in helping you, the teacher, make a decision about using films in your classroom.

APPENDIX ITEM D (continued)

RANGE OF CHOICE

An examination of any film catalogue will quickly show that there are many films that fall into the "history" classification; however, previewing such films just as quickly illustrates that such a classification is strictly a matter of opinion, generally that of a film librarian, a producer, or an advertising man, rather than that of a historian. For purposes of potential use one might divide such films into four different categories.

First, there are costume re-enactments which are unfortunately usually corny and seldom satisfactory from the historical point of view because of dialogue and "story line." Very often such films are clips from commercial films, where a kind of visual license is employed as an ingredient to insure commercial success. The first reaction is to categorically reject such films, however, it sometimes pays to view such a film with an eye to what kind of possible, effective use it might be put to in a class. Such films can often be used to instigate a discussion as to what was inaccurate historically and thereby achieve the effect of improved historical and visual literacy. What do we mean by visual literacy? Visual literacy is that ability to distinguish legitimate, visual representations from those which are often staging or camera tricks which provide transition for the viewer rather than substantive evidence which is an integral part of the film. It is the ability to discern that which is essential to understanding the subject-matter being viewed from the cinematography which holds the film together as an artistic whole. Visual literacy has not reached such degree of sophistication that it has had any profound effect on some producers of educational films, nevertheless others have developed this to a remarkable extent.

Second, there are montages of film clips or still photographs which extend back over fifty to one-hundred-twenty years ago or so. Very often an imaginative producer can skillfully assemble such materials and with accompanying dialogue and music create a masterpiece which can have a multiple prupose in teaching. Two very fine films in this category were viewed at the Conference. One of these, "Mark Twain's America" (NBC; McGraw Hill - EFLA: 1961.4433) narrated by Howard Lindsay, was a delightful fifty-two minutes of viewing. The film recreates the life of Mark Twain and his era through the use of a collection of period engravings and photographs. New insights to both American history and the person of Mark Twain are the inescapable impressions to be drawn from this film. This film demonstrated that Twain's remarkable sense of humor was a source of information for use by the historian. Students familiar with a generally serious, factual presentation of history seldom learn that the humorous observations like those of Mark Twain have their place in recording and interpreting the past. And the accompanying pictures add that extra something to the words of Mark Twain.

In this same category is the National Film Board of Canada's production, "City of Gold." According to the catalogue description, "City of Gold"

> presents Pierre Berton, a native of the Klondike, as he describes a place and moment in history that stirred the imagination of men--Dawson City on the Yukon during the Gold Rush of the 1890's. Uses background music, narration, and still pictures to contrast the quiet little town of the present with the Dawson City of the summer of 1898, when 30,000 inhabitants lived and brawled in a weird, exotic city which thrived on gold. Uses still pictures to show fashionably dressed 'ladies' from 'Paradise Alley' and paintings of Victorian nudes. Examines the abandons finery which tells its story of the past in which men felt strangely ennobled by the very survival of their experiences in the great search for gold.

This film lives up to its description and could magnificently serve a variety of purposes in the history classroom. In its twenty-three minutes of viewing time it not only covers a period in history but gives it that added emotional tone through the skillful blending of narration, music, and still pictures from the time, which tends to make history come alive for students. So skillfully done is this film that it literally catches the viewer up in all of the adventure, excitement, frustrations, and failures which marked the gold rush of the '90's. This was history in the making and the people in the film came across as animated and real - not just verbal images. Here is a good historical monograph combined with film artistry. Historians should welcome and use this dimension of visual history to enhance and enforce their own teaching techniques.

Third, there are the more elaborate historical essays in films which draw upon a wider variety of visual sources such as maps, diagrams, works of art and archaeological discoveries. Such films are often strung together on a lecture format and serve the purpose of bringing in a "substitute" authority other than the teacher or the text. Very often the structure of such films shows through with negative results for viewers accustomed to the sophisticated techniques of modern cinematography. It was this type of film that the students reacted against vocally before regarding "Phoebe." They indicated that if the film was little more than a filmed lecture they would much prefer to get this information directly from the teacher. The degree to which this indicates a discriminating audience is left to the individual teacher!

Fourth, is a level of historical film which hardly exists. This is the type of film that might be called historical analysis in which an event or interpretation is visually presented. Films of this type should reflect an honest effort to be consistent with the available evidence. Such a film, used by a knowledgeable teacher, might serve the purpose of an exercise in separating evidence, fiction, and interpretation, and like the costume re-enactments, serve as a springboard for once again reviewing the task assumed by any historian. Again, cooperation between historians and film producers could conceivably create a whole new library of films in this category which could be of tremendous value in the teaching of history at all levels.

Let's assume now that you have made the selection of a film by its title and description in a film catalogue and that it falls into one of the above four categories of "historical films." Several questions immediately arise. Why have you gone to film at this point? What do you want the film to do for you? What do you want it to do for your students? How can you be sure that the film selected will serve your purposes better than any other media or technique? How can you be sure the film will satisfy the different levels of interest and ability represented in your class? Does the film add further confusion for poor Johnny who can't read or does it present the material in such a way that even he can gain some degree of understanding? Is it so elementary that better students might react adversely? Should the film be used with only certain students in class? Could others accomplish as much or more by spending the time on research in the library instead of watching the particular film you have selected? It seems that some of the answers to these questions can be found in the criteria which consciously or unconsciously determines why films are utilized in the first place.

One can wisely decide to use a film to create interest. Why is it, for example, that boys in particular show a heightened interest in history when the subject under discussion is World War II? There are many possible answers to this question. "My Dad was in it," "men have always carried the burden of combat in war," "war is exciting," or could it be that boys have gained much of their knowledge and "impressions" about the war from watching Combat or Twelve O' Clock High? When one recognizes this interest in students, one then has a whole library of films available to him which can help to make students recognize the historical reality of this war. Films of this sort can also open up the students eyes to the value of studying the printed documents as well. So often the visual representation can breathe life into printed materials. Thus film documentaries can and do complement printed documents. There are many documentaries on World War II, some of which include films taken in action and others have used captured enemy films. Even the reluctant history student rises to the occasion and through the use of such films he might become more involved and thus interested.

Perhaps you want a film to add variety to your teaching. Certainly students appreciate this. There are so many fine art films available now that one could literally illustrate the genius of man's creative endeavors during the Italian Renaissance. Through the camera's eye you can take your students to Florence, Venice, or Rome and very often view their art treasures more critically than if you were viewing them on the spot.

Films can also represent a new approach to historiography in the visual appeal to authority. The historian's use of artifacts, documents, and other raw data can not only be illustrated but this type of approach to the historian's craft adds a kind of "mystery solving" dimension which students often find intriguing. In this area there have been many fine television documentaries in recent years which use this approach. Films in this category can help develop critical thinking techniques by asking students to draw inferences and conclusions from the kind of documentary evidence presented in a film. Actually there are virtually limitless possible uses for film which represent an appeal to authority.

Have you ever asked a class what their "mental image" of a historian is? Try it sometime and be prepared for some interesting answers! After arriving at a generally accepted verbal description you might want to proceed further and acquaint them with the methodology used by historians. Holt, Rinehart, & Winston has prepared a series of such films "starring" Edwin Fenton, author of one of the papers presented at the Indiana University Conference. Each film takes twenty-eight minutes of viewing time. The first in the series is entitled "How the Historian Classifies Information." In this film an inductive approach to teaching the historian's method of inquiry is demonstrated using students of above-average intelligence from one of the public high schools of Pittsburgh. The next four films all address themselves to the "Inductive Teaching of the Historian's Method of Inquiry," and separately with "How the Historian Asks Questions," "How the Historian Deals with Mind Set," "How The Historian Decides What is Fact," and "How The Historian Proves a Hypothesis." For some teachers these films might be of great value with certain classes. They might also be particularly valuable for in-service courses.

A film might also be used to reenforce learning or to summarize the work of a unit of historical stuey. For instance, you may have just finished a unit of study on the process of nominating and electing a President of the United States. Your approach might have been in general terms rather than specifics. There are films out now on the conventions and campaigns of 1960 and 1964 under the title "The Making of The President." Here are specific events captured in film which could serve to reenforce your teaching and which could give you a fair measure of how successful your teaching has been. And these films can present students with a visual history of what you have previously presented by other means. You might also use such films to introduce a unit.

Films can also be extremely useful if economy of time is important to the teacher, particularly with reference to giving the panoramic view of history, the causes of wars, or a preview to an era such as the 20's in United States history or the period of the Depression in the 30's. In this manner films can often provide the desired synthesis by bringing together the political, social, and economic forces which had an influence on the history being studied.

For some students, films can often be the vehicle of understanding material which had up to then remained somewhat of a mystery. A colleague of one of the authors taught lower ability students a course in American history for years and he used films extensively. Experience had shown him that films could make the point with students more often than printed material on the same topic. He found that films involved the students much more intimately than other means, and in some cases films became the means whereby the student's interest and subsequent work improved. As we begin to know more about how students learn, we're certain that films will be considered as teaching devices and aids in a variety of situations to an even greater extent than they now are.

IMPROVING FILM LITERACY

If one decides to use a film in a history class in the most effective manner then one should think and plan through the whole procedure from the reasons for selecting a film in the first place, preparing students in the second place, third, the conditions under which the film will be shown, and the follow-up, if any, after the film has been shown. Following such a procedure will aid one in using this medium as an effective tool in one's teaching.

After searching through the film catalogues, locating the film, reserving it and ideally previewing it before classroom use, what then can a teacher do to prepare both himself and his students for what they are about to view? First, in searching for a film one must have certain objectives in mind. To what extent does the film meet these objectives? Does it introduce into the field under examination new information? If so, then how pertinent is this new information? Does this new body of information add substantive material to that already learned or does it instead tend to introduce minutiae which will only confuse students? Is the material essentially true or historically accurate? To what extent, if any, will you have to be aware of inaccuracies or fallacies presented? How should you handle this if that proves to be the case? Do you point out the inaccuracies or do you wait for your students to make the discovery? Does the film reexamine the same material previously covered but from a different point of view? Is this new perspective one that all students will quickly recognize or should you make them aware of it prior to viewing the film? Would it be best to wait until afterwards? Does the film present an emotional tone inside a sensitivity which in other media is either very difficult or impossible to convey? As indicated previously this is often one of the most effective uses of film in the classroom or elsewhere.

Perhaps after previewing the film you might decide that the material covered by the presentation would be excellent for student reaction. Not only might it be a treatment requiring critical thinking and analysis on their part but it might make a worthwhile subject for analysis in itself, particularly in view of the previous material covered by the class. Whether or not this should be indicated prior to viewing is an individual judgment, however, one should always be aware of the fact that students are very willing to take films at face value just as they often do with the printed word.

How does one prepare a class for what they are about to see on film? Here again there are so many variables that procedures are a matter of the judgment of the teacher. Sometimes, depending upon the film and the desired objectives of the instructor, it is best to show the film cold without any prior class preparation. Or it might be the best to give each student a set of questions for which he would find answers in the film. Sometimes it might become necessary to explain symbolic meanings as they appear in the course of the film for easier understanding by students. The same would be true for vocabulary.

At this point one would be prepared to present the film. Bringing several classes together to view the film in an auditorium or theater is too much like "going to the show" and runs the risk of losing any real effects the film might have, to say nothing about your intentions in showing it. Experience has shown that the most effective way to present a film is to do so in the normal classroom with the students and teacher in the room thus facilitating an immediate follow-up. In such a setting there are many options open to the teacher. The film can be shown straight through without stopping. Having viewed the film previously you may find spots where it would be logical to stop the film. You might find it desirable to see that what has been seen is clearly understood and you might even use this moment to explore with the students the "possible outcome" of the film, based upon what has been seen thus far. You might even choose to show a film with the sound turned off. Ever watch the students as they watch the action on the screen? Visible reactions of students might give you an excellent clue as to whether or not to stop momentarily at a certain point or to go on without any breaks. Shorter films might be shown cold, discussed, and then shown a second time, particularly if the students' reactions are other than that which you anticipated or desired. Very often a second viewing after a discussion will complete an impression which was only partially gained in the first viewing. This can sometimes prevent students and even the teacher from being "taken in" by the film and helps to assure that you are the master of the medium you are using.

What is the best kind of follow-up to a film? Here again you must be the judge of this as it is largely a matter of individual judgement. You know whether or not it is best, based upon individuals in the class or knowledge of the class as a whole, and what kind of a follow-up is necessary. Because of the many variables involved here only you, the classroom teacher, can make such a decision. Yet sometimes...because of time limitations it is impossible to have a discussion of the film just seen. Normally, however, it is a good idea to check whether or not students have any questions regarding what they have seen. Such questions often become the core of the follow-up discussion. Such a discussion can be a means whereby you the teacher learn whether or not your objectives in showing the film in the first place have been realized. It is an effective technique to summarize what the students have seen and it is particularly important to try to show the relevance of the film in the overall picture of what you are studying at the moment, if this has not already come out in the discussion. Even if it has it is generally worth repeating as a reenforcement technique.

Part of the follow-up might also include assigned essays which are suggested by the film. This assignment might be made for the entire class or for selected students. Some students might be interested in a rather detailed investigation of a topic or incident in the film and embark on a research project which could take the final form of a written paper or an oral report to the class. Such types of follow-up activities can be suited to the individual abilities of the students in a given class.

This type of follow-up activity, as long as it is productive work and the student understands clearly the intention behind it, can lead to an improved visual literacy on the part of both students and teachers. It can also help students to recognize the growing importance of films in history and lead to a discrimination which is desirable in a world which is enlarging its scope of knowledge via the film medium.

CONCLUSIONS

Another area of consensus at the Conference was that there should be a mention of certain precautions to be borne in mind by teachers who want to use film in the most effective manner. Again, it should be remembered that these considerations are suggestions to be used where applicable.

First, teachers should not assume that a film means a "holiday" for them in that there is no previous preparation required or that simply showing the film without any follow-up will achieve desired results. Few if any films in the instructional field are so well designed and executed as to carry out desired objectives without user participation, generally both before and after the presentation.

Second, one must not assume that film needs to be accepted only at face value. Students in particular often have a kind of reverence for a film in the same way they tend to assume "because it is in print it MUST be true." Films, like books, are the products of fallieble and finite beings and are, therefore, subject to criticism where warranted. In fact, if we who say we are historians had spoken out louder and earlier, we might not be facing the problem upon which the Indiana University Conference and this pamphlet are based!

Third, one should read "blurbs" in the catalogues or other descriptive literature with an educated eye. As indicated previously in the pamphlet, these descriptions are composed by individuals whose perspective regarding the film is essentially different from that of the specific user. Grades for which the film might be essentially useful are often too generous for one must remember that film producers would like to have the widest possible market for their product. According to Dr. Ely, "One of the best evaluation forms in use today was developed over twenty years ago by the Educational Film Library Association. Its major strength rests in the insistance upon specification of purpose prior to evaluation...." Actually there is no real substitute for previewing films whenever possible. This helps eliminate the element of chance.

Fourth, not all so-called "history films" are uniformly valuable or applicable. One commits no heresy if one uses only part of the film rather than all of it from the numerical count down through the trailer. One should feel free to select, to stop, rewind, and reshow, or to devise his own methods of most effective presentation. Sometimes a film's soundtrack is its drawback. When time permits, it might be more effective to shut down the sound and provide your own comments. There are many films that have as their major liability the narration, thus by providing your own comments many such films can be used more appropriately in a history class.

Fifth, in selecting a film from a catalogue one should not feel restricted by the classification "history films." Other classifications often have films listed which might suit your intentions perfectly. History teachers should make it a practice to look at art and art history film categories as well as the normally classified history films. If one is teaching in a large school system, it might be worthwhile to check the colleagues when considering films for use as many teachers have kept their own evaluations over the years.

Sixth, while this pamphlet and the Indiana University Conference were concerned with the criteria for the effective use of film, one should remember that this is just one dimension of a wide variety of materials available in the audio-visual field. There is an increasing number of commercially prepared transparencies which are extremely useful in teaching history and many schools are now equipped so that teachers can make their own. In addition there are sources which provide excellent film strips and slides for use in teaching history. A teacher now has a wider range of visual materials to use in his teaching than ever before and every teacher owes it to himself and his students to familiarize himself with these materials. One area which could be of really great value to teachers would be to have available projectors and a supply of film clips which were selected and edited specifically for use in the teaching of history. Here again a kind of cooperation between the professional historian and the film media professionals is the essential first step in putting such tools into the hands of history teachers. Another essential ingredient, needless to say, would be a source of financing that would enable every school in the country to have this type of projector and supply of film clips available to them. Lest college history professors believe that films still represent a sort of wasteland it might be revealing and profitable for them to go over to their audio-visual Department and see just what is available for them. Who knows--such a visit might just be enough to get the kind of dialogue going that could ultimately result in better history films for use at all levels of teaching?

Reflecting back upon the Indiana University Conference, our notes, and our subsequent conversations via the long distance telephone, as well as what has been written here, your authors are agreed that there are two fundamental attitudes to be taken toward historical or any other kind of instructional films used in the classroom. One is to accept them basically on their terms, but in order to do this with good conscience one must have the films which are historically accurate and which seriously grapple with points which are judged worthwhile by the teacher or the class in general. Unfortunately historical sensitivity and perception is yet to be seen in the making of films which purport to be historical; nevertheless, discussions between historians and film producers cannot help but improve such a situation for the future.

The second attitude is that films can also be used as a stimulus for further study. Under present circumstances this is probably the most important function they serve in classroom use. Many of these films raise points to be reacted against, many present some information which can be accepted at face value, many are very useful in providing additional information, sensitivity, and some serve to broaden the horizon of experience for students. Some of these "history films" can also serve as the stimulus to approach other materials with a focus of questions in mind and a propulsive interrogation of alternative and additional sources, to make the student more nearly active historians in their own right which is the supreme end of historical instruction itself. The fact that certain films engage students emotionally and thereby serve as an effective source of intellectual motivation should not be overlooked and should in fact cause both teachers and students to take films more seriously and take more effort and energy to use them. If we as teachers of history, at all levels, come to recognize this fact first, and second, do something about it in our teaching, then that big, important first step to using films more effectively will have been taken.

APPENDIX ITEM E

Second Draft, for Purposes of Discussion only

THE USE AND ABUSE OF MOTION PICTURE FILMS IN CLASSROOM TEACHING.

Dean Albertson and John R. Dahl (January, 1968)

WHY FILM?

This generation of students has grown up with television, has unknowingly witnessed a revolution in commercial film-making, and is image-oriented, not page oriented. The teacher of history who ignores or misuses film in his classroom does so at his own peril, and to the detriment of his craft.

"Students," wrote Father John M. Culkin, Director of Fordham University's Center for Communications, "mistrust formulas or verbalizations; they want experiences.... Film gets through because it's an emotional and sensuous medium .... Motion pictures are communicating with this generation because they are emotion pictures, because they deal with experience."[1]

Dr. Donald P. Ely, Director of Syracuse University Center for Instructional Communications, emphasizing the role of the teacher, was reserved in his praise of film. "At best," he said, "films offer the stuff of history in unrefined rawness; at worst they present predigested pap in didactic, expository packages adorned with a beautiful bow. In the hands of a creative teacher, a film is an extention of himself into a world which he makes exciting through his own enthusiasm and knowledge of resources."

Thus did Dr. Ely voice a widely shared contempt for classroom use of motion picture films, but at the same time he pointed forcefully to one of the most stimulating tools any teacher of history could hope to find.

Most teachers remain unmoved, their bias against films being born as often from experience as from ignorance. What the film-makers of Hollywood had left undone to render films unacceptable as classroom materials, the producers of

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1. John M. Culkin, "The Name of the Game is Excitement," New York Times Magazine, 2 July 1967, pp. D-1 and D-11.

"educational" films had gone far to complete. Dr. Ely put it this way: "I believe that the traditional teaching film has attempted to be a visualized textbook.... A major film-producer of classroom films announced recently that before a film was produced a thorough search of existing textbooks and state syllabi was made to determine the areas in which film should be made."

Dr. Edwin Fenton, Professor of History at Carnegie-Mellon University, on the same issue was blunt about the matter. "Our curriculum group has been unable to find many educational films worth the effort of showing," he said. "Most suffer from four major drawbacks: 1) Most educational films have been designed for expository teaching to do in pictures and sound what the text does in words. Why bother? 2) Most eudcational film-makers pay little attention to objectives of instruction and fail to think about how a film may be taught. 3) Many educational films are grossly inaccurate. 4) All sound films tempt teachers to think of a self-contained instructional package to be played for students who sit quietly with hands folded absorbing knowledge. None of these drawbacks is inherent in the medium. They have grown from two sources: the way in which many film producers - and the historians who have loaned their names to film companies as consultants - have abused educational film-making in the past, and the ways in which teachers have been taught to use films."

That teachers at any level have been given the slighest instruction in the use of the film as a teaching mechanism is doubtful. Certainly when the so-called "Guides" to social studies teaching are reviewed, they reveal an approach to motion pictures which is questionable. What, one of them asks, are some of the advantages of films" Answer: "They enable students to take 'airplane trips' to various parts of the world and to have 'front seats' at great events of history." As to suggestions for showing film, the startling observations is made, "Be sure the room is completely dark." To be sure, this author does indeed reveal many relevant notions on projector protection and timing, but little to offer which places film in a category of serious consideration. No one who has seen an Olivier film from Shakespeare or A MAN FOR ALL SEASONS thinks in terms of "airplane trips" and "front seats" on history.

That film producers ("and the historians who have loaned their names to film companies as consultants") are more interested in profits than pedagogy is scarcely debatable. In fairness to these historians, however, it must be observed that many of them have been forced by their presumed lack of knowledge of film-making to retreat on hard educational decisions before the putative expertise of the producer whose goals are those of the entertainment business. This is a curiosity, nevertheless, when we contemplate the fact that "there is no one, in show business or out of it, who knows better how to communicate what he wishes to communicate than a good educator. He, too, has his show business side, and reflects it every minute he is before a class."[2]

The gross inaccuracy of most "historical" films is pitiably axiomatic. If many historical writers and teachers are "hams" fully sensitive to the dramatic possibilities within history, rare are the producers of film who betray the slightest interest in the historically accurate educational opportunities within drama.

Impatient with careful research in the works of known authorities, and loathe to jam production schedules with quibbling details, film-makers for the most part accept the cursory inquiry of non-historically-trained script-writers while often demanding scrupulous accuracy in scenery, costumes and military hardware. The result, occasionally satisfying as melodrama, is inept as history. No sense of the "past as prologue to the present" is given. Few relationships are established between the event at hand and the sweep of history which surround it - perhaps even accounts for it! Little concern is shown for the historical difficulties involved when "our" analyses of today are applied to what "they" of the past did - and, as costumed quaintness is stressed in full color, even less if evidence are the basic human similarities of all people at all times. In the popular imagination, Henry VIII and Abraham Lincoln may be found wanting in educational film biography only as they fail to measure up to their film portrayals under a Hollywood "star" system by Charles Laughton and Raymond Massey. With few notable and outstanding exceptions, all is the mythology of narrative. Little of the tentative majestic search for truth is revealed, and the structure of the discipline lies abandoned as they poach our territory for very small game and entertain on television and in classroom to the end of our frustration and their profits.

The fare of films served up to the teachers of this country is meagre, expensive and nearly totally unrelated

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2. Stephen White, "Educational Television and Films" Revolution in Teaching (New York: Bantam, 1964), pp 106.

to any educational goal. For example, of the 286 films listed under the heading of "history" in the seventh annual edition of The Educator's Guide to Free Social Studies Materials,eighty-five percent are out-and-out military films while only 41 of them have any purpose in the classroom whatsoever. These range in usefulness all the way from the superb CITY OF GOLD produced by the National Film Board of Canada, to the incredible inanities of JAMES MONROE, THE BOY, THE MAN, THE PRESIDENT issued by the Virginia Department of Conservation and Economic Development. Excepting the fourteen films from the National Film Board of Canada, the rest are travelogues of Mount Vernon and the standard patriotic nonsense set forth by people ignorant of history and oblivious to the goals of education.

This lack of dialogue between classroom teacher and film producer redounds to the disadvantage of both, and worse, occasions catacalls and arched erasers when the results of the stupidity are brought "in camera" to student attention. That either provocative films or provocative teachers litter the academic landscape is dubious; in any event, a happy partnership between the two could be both scholastically stimulating and pecuniarily profitable.

That films seek to surrogate the textbook is moot. Perhaps the bulk of available "history" films seem to mirror the worst in textbook "patriotism and sentimentality," but can it be claimed that any film begins to approach even the most banal textbook "coverage?" Film-makers may, as Dr. Ely suggests, survey texts and syllabi to determine areas of marketable film, but the central theme to which both he and Dr. Fenton allude is not textual coverage or penetration however shallow they may be, but rather the "illustrative" nature of nearly all textbook and film documentation. The shuffling bands of westwardbound pioneers are simple to depict in drawings or in costume re-enactment, but the reasons for their trek are difficult to explain either in words or in film. Words, spoken or written, can convey reasons. Marry the taut, accurate narration to the emotionally stimulating picture, and learning results. Film can convey magnificently the emotion inherent within the reason. To borrow again from Father Culkin: "Once a film gets inside and swishes around in interaction with the psyche, a few pores get opened. When the film comes out again in discussion, it comes out with pieces of the individual clinging to it. Everyone sees his own film. The film washes over his experiences, hopes, fears, etc., and the processes of identification and projection and selective perception take over."[3]

Most teachers would quickly agree that few films exist which could pass the critical eye of the trained historian. However, when historians themselves attempt to evoke for the evaluation of films exactly the same criteria which they might employ for judging a printed work in history, they discover that the motion picture cannot be measured by traditional yardsticks. The medium is *sui generis*. A visual image, backed by a narration and a skillfully composed musical accompaniment, combine to create a far more powerful impression than most books could ever hope to do. For this reason, an inaccurate but blatant film would, in its intellectual mischief, prove the adage that one picture is worth a thousand words.

At the same time, it is equally obvious that the film fashioned with truth its goal will deliver the message of history with unerring effect.

Theory of Learning specialists have raised in recent years the hopeful possibility not only that nearly all of our students learn visually more quickly than they do by rote, but also that massive numbers of students who are slow learners under a rote system may be faster learners if audio-visual methods of teaching are properly utilized in their classrooms. In either case, the showing of excellent motion picture films cannot have any deleterious effects upon the learning process. But the real gains from the use of film in the teaching of history cannot be realized unless the thousands of high school teachers (and deplorably few university lecturers) who are already acquainted with the medium are employing it with maximum effectiveness. And herein lurk hidden difficulties.

Few are the school systems capable of providing that audio-visual specialist who will set up the projector, thread the film, dim the lights and manage technology sufficiently well so that the perspiring teacher who is forced to do all this himself does not curse the day of his idiocy in attempting a film presentation.

Equally few are the teachers who are either willing or able to plan their courses so far in advance that they can order the films needed months ahead of showing. And even if all teachers *were* able to achieve such efficiency, the

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3. Culkin, *op. cit.*

likelihood of film prints being available for every one of them is negligible. The fact is that courses in western civilization and American history are in unison across the country. Films on ancient Egypt and the Puritans are needed in September, not in December or March - films on the Russian revolution and the New Deal are needed in May, not October or January. Until the film industry can devise a reasonable and rapid rental distribution of multiple prints, many teachers will continue to neglect the projector in favor of the textbook. Alternatively, school systems could budget for the purchase of outstanding films, and rationalize their use in accordance with wholly predictable demand. This possibility offers again the alluring prospect of consultation between the market of curriculum supervisors and the factory of film producers which might result in a higher level of accuracy and artistry in the product.

Even though motion picture film should be regarded by teachers as simply another new book on the shelf, films should be used with respect for it can accomplish more than "another book on the shelf," and properly used, perhaps twice as fast. No one who has seen the Minnesota Mining & Manufacturing demonstration of overhead projectors can doubt the capacity of the visual image to improve teaching efficiency. According to Dr. Jerome S. Bruner of Harvard University, the motion picture is capable of setting a "level and tone" which "may well be the most important contribution that the film medium can make."[4] Film, said Bruner, directs attention to the important questions and problems of history, and thus delivers to the viewer a coherent pattern of fact, concept, theory and application by which the structure of the discipline may be recognized, and in which the more important aspects will be clearly differentiated from the trivial." Only a handful of films thus far produced can lay claim to fulfilling Bruner's prophesy, but those films which do pretend to seriousness of purpose seek their object with dispatch and certainty. BETHUNE, another National Film Board of Canada production, sets forth a fifty-nine minute film biography of a man which standard written works could equal in portraiture, but could not surpass either in meaningful detail or explicitness of characterization. As either art or history, it is of highest excellence. Because of its excellence as a teaching device BETHUNE raises a haunting question for the instructor: Can he really devote an hour

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4. Jerome S. Bruner, The Process of Education (New York: Knopf, 1967), pp. 86-7

to this little known Canadian surgeon within his course structure? Or are the issues raised in the story of this talented and thoughtful man who aided the Spanish Loyalists and Mao's communist army so important that the instructor might contemplate changing his course so as to include the film? Might not teachers be dealing with the wrong materials, the irrelevant political emphases, the useless diplomatic approach, while the superb film points the way toward relatedness to student concerns?

The film as an instrument of change in school curricula has unimagined possibilities.

Imagine, for instance, a motion picture about an ordinary little teen-aged girl who finds herself pregnant and unwed. She views in her mind the many reactions of her parents, her school counselor, her friends, and her boy, to her predicament, and she scans the few alternatives she has for solving it. Her name is PHOEBE (National Film Board of Canada) and she senses disaster no matter which way she turns. In the end, she calls the boy on the telephone, tells him that she is going to have a baby, walks to a window, looks out, and just weeps. And the films ends.

What is she to do? The film certainly does not tell you what she will do, or what she should do, or what the boy should do, or what her parents should do. This is the open-ended film. _You_ must decide. Each student must decide, and in the process, he must examine his own values. And there are many social studies and history teachers who believe that the social studies serve the curriculum best as they cause students to examine values.

"But," the teacher will say, "this isn't a history film. I cannot use this in my classes." Surely all social studies teachers are by now far beyond the point where "history" is what the armies of one king did to the armies of another king - or what historians have said were the causes of the tussle. But the,perhaps the teacher is right. Phoebe's plight is nothing more than one of the problems which have plagued ordinary people since the beginning of time, and possibly it would be difficult for most teachers to clog up their courses with matters of this nature.

On the other hand, might it not be conceded that this type of history bears some kind of direct relation to the lives of our students? If so, it could be used as a teaching vehicle which would carry students into the basic structure of history. One wonders how the ancient Grecian girl or

Roman girl might have reacted to similar circumstances - and why? One wonders how a western European renaissance girl, or an American Puritan girl, might have behaved, and why? When we thick in these terms we are led to an Interdisciplinary approach to the social studies. Put film together with Interdisciplinary, and teachers will have an unbeatable team!

And here, one final note from Dr. Bruner: "A perpetual feast of the best teaching films in the world, unrelated to other techniques of teaching, could produce bench-bound passivity. Limiting instruction to a steady diet of classroom recitation supported only by traditional and middling textbooks can make a lively subject dull for the student. The objectives of a curriculum and the balanced means for attaining it should be the guide .... Yet, withal, the teacher constitutes the principal aid in the teaching process...."[5]

ALL RIGHT, WHAT'S AVAILABLE?

The range of choice in films is at once quite wide and enormously restricted. It is wide in the sense that among those few films suitable for classroom use, the variety is great and the uses for them are bounded only by the imagination of the teacher. It is restricted, unfortunately, by the paucity of adequate films and by the distribution problems inherent in attempting to obtain them at the proper time.

In describing the "Range of Choice," it is first appropriate to divide the films which have been produced into categories and sub-classifications which, hopefully, will pique the visual literacy of the prospective user, and which will invite him to contemplate the multiple uses of film in the classroom.

Regretably, the first category is the Entertainment Film, the film offered in nauseating abundance which appears alluring from the producers' blurbs, but which has no function whatsoever in the classroom. This is the motion picture produced by persons who viewed the purposes of history as being those chiefly of inculcating young and tender minds with the virtues of the republic, and of reminding less tender minds of their duty to national institutions. These are the war films, the bad British guys and the good American guys films, the "eternal flame" films, the God Save America films. They are strong on color, on violin and brass musical accompaniment, and on throat-constricting background narration. But for seekers after a history which bears some relationship to human affairs, they are top-drawer trash. Loaded with sentimentality of the most banal sort, they illustrate beautifully the American propensity for "entertainment" at the total expense of anything faintly resembling truth. While they seem to wear the trappings of history, they are usually as far from supportable fact as Little Orphan Annie and the Bobbsey Twins. And it is the experience of seasoned film-users that only the dullest of middle-class viewers will even tolerate such nonsense. Slow learners, ghetto kids, and the advanced placement groups will, if well-behaved, snicker and chortle in disbelief; if not so well-behaved, will give you what you deserve. If this pamphlet does nothing else other than to kill the market for patriotic drivel, it will have served one useful purpose. For it is the view of the authors that history has a rightful place on the curriculum of serious scholars. Whoever suggested or expected that physics, chemistry or botany should have as their goals the indoctrination of the "American Way of Life."? Then why should history or any of the social studes be purveyors of nationalistic propaganda?

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[5] Ibid., 88.

The issue of embedding "entertainment" values in a production which purports to be "history" is anything but simple. Deeply involved are the goals of the producer and the spector of censorship. Movie actor John Wayne, interviewed recently on the stage set where THE GREEN BERETS was being filmed, revealed in beguiling ambiguity the cluttered landscape of his own perspective. "We are making the picture for entertainment value," he said. "If I was going to work this hard to get over a point of view, I'd state my opinions rather than try to do it in a piece of entertainment.... I'm just saying that my personal endeavor down here is for an entertainment picture, but I have political views." Semantics, said Wayne, hampered his expression of his views, and hampered the prosecution of the war in Viet Nam. "If they would call this a war, the American people would get behind it, I think. Semantics again. Things that we know would be absolute treason during a war they can do now and get away with, because they can be covered by words in the Supreme Court for any goddam thing they do." "Like marching, and carrying the Vietcong flag. I think they ought to shoot 'em if they're carrying the Vietcong flag." Then, in summation: "This picture is naturally from the hawk's point of view. But I don't think pictures are meant for messages. I think they will emotionally affect people, which in turn may affect thinking, but this picture is made strictly for entertainment."[6]

If we are to follow Father Culkin's reasoning, every motion picture, for good or ill, carries a message, and actor Wayne's disingenuous separation of "message" from "entertainment" becomes rank sophistry. Let the teacher, then, understand that the showing of film in his classroom becomes a most serious matter. Just as actor Wayne appears to know exactly the "message" which will "affect thinking," so the classroom teacher must comprehend with precision and sensitivity those "messages" which are properly within the realm of scholarship, basic human values, and the awesome tower of Truth. Bias and propaganda are merely the more obvious aspects of the a-historical film. The sophisticated film user must, in his range of choice, be aware too of the film's unthinking propensity to venerate the objects of worship decreed by conventional wisdom - the flag, motherhood, free enterprise, success pulence - without questioning either the meaning of relevance of the totems. Our purpose here is not to question whether these objects should or should not be venerated, but rather to warn the perhaps unsuspecting teacher that in the use of motion picture film, he can easily bootleg materials into his classrooms which, unless the class is led specifically to scrutinize them, simply do not belong there at all.

To offer examples of the commodities described above would subject the authors to the exquisite tortures of the libel laws. So let the perceptive teacher conclude that omission of Some Of The More Important Classroom Films from favorable listing here may invite his suspicion that they fall in the category of the "Entertainment Film."

The second category of classroom films comprehends motion pictures of actual historical events taken at the time of the event.

Under this heading, the first classification is newsreel footage without background narration or musical accompaniment. This sort of film is hard to obtain for the average social studies teacher unless he takes commercially-produced "newsreels" and turns off the sound track. Much of it is

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[6] Joan Barthel, "John Wayne, Superhawk," The New York Times Magazine, December 24, 1967, pp. 4-5, 22, 29-30.

APPENDIX ITEM E (continued)

Army Signal Corps film on file in the National Archives and the Library of Congress, and it is not readily available for use. It has the obvious advantage of being "pure" documentation in that the student can see (but not usually hear) such actors upon the American scene as Theodore Roosevelt, Williams Jennings Bryan, Woodrow Wilson and others, and to view them in the "scene" as it was at the time. With a teacher on hand during the showing to point out characteristic gestures of the president, to call attention to modes of dress, automobiles on the streets, buildings extant or now replaced, and so on, newsreel footage can be regarded as one of the finest source materials available. If the political elaboration is sparce in newsreel movies, at least the social scene is accurately depicted insofar as it is shown. Such film is a true "documentary."

The second classification under the general heading of motion pictures of actual events taken at the time of the event is the newreel with background narration and/or musical accompaniment. Examples of this type of film are, of course, the now "ancient" MARCH OF TIME presentations and the televised AIRPOWER series. The moment narration and musical background was added to newreel footage, that film becomes something other than a "source material." The film itself remains pure source, but in the eyes, ears, and mind of the narration-music-prejudiced viewer, if becomes, in the name of any sort of objectivity, some other kind of thing. And the teacher should be wholly aware that the narration and the music add dimensions to the film presented which may add to or detract from its historical authenticity. More often than not, the music and the narration become the instruments of various sorts of "propaganda." Scenes of a striker or protest marcher being clubbed by a policeman may be left on the cutting room floor. Views of unsatisfactory working conditions may somehow be omitted from the film. Sordid living conditions may simply not have been filmed because such material at the time was unduly "depressing" or irrelevant to the aims of the producers. And the narration was, in most cases, written by someone who was less than objective about the material discussed. Teachers whose memories go back to the hoary age of the American thirties recall the so-called "newsreel" depictments of contemporary events, and remember with anguish that the MARCH OF TIME and nearly all other newsreel agencies failed utterly to capture what the protesters, the revolters, the activists, saw as the genuine issues of the conflict. In short, teachers should be suspiciously and resolutely aware that the people who make the films (at $1,000 to $2,000 per minute) have usually some sort of "stake" in what they are doing, and that "what they are doing" does not always serve with fidelity the purposes of history. It then follows that a newreel is not exactly a NEWSREEL - and that when newsreel is attached to narration, and worse a musical background, the result may bear slight resemblance to history. Therefore, such materials should be shown to students of history with due reflection on the "propagandistic" values inherent within almost all of them.

The third classification under the general heading of motion pictures of actual events taken at the time of the event is the film which presents a montage of "stills" and/or motion picture film footage which are designed to reconstruct truthfully a past event, series of events or a biography.

For the "entertainment"-oriented film viewer, this category is difficult to describe because of its rarity either on television or in the local movie house. Nevertheless, three outstanding examples are readily available for social studies classes: CITY OF GOLD and BETHUNE (both produced by the National Film Board of Canada), and MARK TWAIN'S AMERICA (distributed by McGraw-Hill publishers). Both CITY OF GOLD and MARK TWAIN'S AMERICA are composed of nothing but "still" shots skillfully interwoven with literate and sensible background narrations of the Klondike gold rush and of the America in which Samuel L. Clemens worked.

It would be difficult to imagine that anyone who has viewed the magnificent photographs of laden miners slogging single-file over the glaciers of Canada in search of treasure could forget the scene. Then too, CITY OF GOLD offers still photography at that moment in it's technology half-way between the stiffly-posed portraits of Matthew Brady and the advent of moving pictures. The Yukon whores and their bearded escorts, often faintly blurred as the camera pans over a series of long-forgotten daguerreotypes, seem ready to speak their lines on the stage of social history were the "action" only able to continue. MARK TWAIN'S AMERICA is faintly slick, just a little too polished, to find itself favorably reviewed in the American Historical Review, but it remains well worth the attention of social studies classes as long as the teacher is in control.

BETHUNE, already mentioned, is a superbly constructed film biography of a man who was a thorough-going individualist, a reluctant communist, and a selflessly dedicated surgeon. It is composed of still photographs of Dr. Norman Bethune, and of the places where he worked and lived; of motion pictures of him and of the actions which he performed and witnessed; and of contemporary interviews with persons who knew him, including some of the women who may have loved him.

An authentic historical biography was the goal of this film, and it fulfills its promise in a way which sustains Father Culkin down to the last purple period. To read of a real man is one thing; to see an historic figure acting out his own complex role in life is quite another.

BETHUNE's excellence rests also upon its deft presentation of a "more accurate truth" by revealing in Dr. Bethune's own words the ambiguities and cross currents of his responses to the world around him. The film carefully gives the viewer the "tone and manner" of life as Dr. Bethune saw it without ever once confusing fact with fiction in order to enliven a story. Through the medium of filmed interviews with people who knew him intimately, critical historical evidence bearing on his character is emphasized, and the sources of that evidence are made apparent. BETHUNE as art, as history and as biography meets every major criterion the historian would wish to impose.

The third category, to be divided into three classifications, is the motion picture re-enactment of historical events.

As "re-enactment" the first classification under the heading is the film which employs actors in costume playing the roles of historic figures who speak a dialogue manufactured far more with an eye on its dramatic or entertainment possibilities than on its historical authenticity. To the dismay of enthusiastic film-users, the bulk of so-called social studies films fall in this category. One example will suffice: it is WILLIAMSBURG: THE STORY OF A PATRIOT produced by Paramount Pictures and shown to hundreds of thousands of visitors to the Colonial Williamsburg Restoration each year. The purpose of this film is so blatantly the inculcation of patriotism that the showing of it in our classrooms is an affront to sanity. The "unbearable tension" created by its histrionics concerns a fictitious character who "talks" with Thomas Jefferson, Patrick Henry and others in an effort to decide for himself whether to side with the Tories or the Patriots in the Revolutionary War. The denouement, nearly drowned out by the roll of fife and drum, is of course predictable - he does the "right" thing, and the interested viewer throws up. The typically Hollywood lines are totally a-human and a-historical. The costuming and posturing of the actors caused in our students various reactions which we interpreted as anguish, disquietude, disbelief and incredulity, leading us to conclude that such films should not be shown in a context of historical learning.

The *second classification* under the heading of re-enactment *is the re-enactment made with or without actors, but containing a dialogue capable of being documented from the pages of history*.

It is in this area that educational film-making shows enormous promise. Once the familiar face of the "movie star"or indeed any face at all, has been removed from the historical film the chances of believability have been increased a hundredfold. Once the lines of dialogue *are* the lines of history, and can be documented as such, the motion picture film becomes a vehicle for the transfer of information which has barely begun to be utilized. These films are rare, but when they appear, they generally are received instantly as first-rank! They are believable! Examples: LEWIS AND CLARK FREE AT LAST (National Educational Television) and JUSTICE UNDER THE LAW - THE GIDEON CASE, produced by Encyclopedia Britannica Educational Corporation. LEWIS AND CLARK is a travelogue through the Lousiana Purchase to be sure, but by leaving faceless the figures of William Clark, Meriwether Lewis and the Indian girl, Sacagawea, the film lends itself to an authentic re-creation of the exploration which the "entertainment" values of Hollywood would otherwise have destroyed. FREE AT LAST allows actors in almost crude stage sets to say the actual lines of Booker T. Washington, W.E.B. DuBois, Marcus Garvey, and others, with a poignant impact upon the viewer, culminating in a partially theatrical rendition of a song "Aren't You Glad You're You." The message is clean and clear: Not so glad if your skin is black. Propaganda, yes, if one wishes to brand as propaganda a documented statement of injustice. And finally, JUSTICE UNDER THE LAW is a re-enactment which uses as actors the historic personages themselves, portrays the effort of one of the "least" of American citizens to achieve his Constitutional right to "have the assistance of counsel for his defense" in a criminal prosecution. The film is constructed to provide a "stopping place" prior to the outcome so that students may ask themselves how it will end and, above all, why? The "stopping" device gives THE GIDEON CASE a genuinely patriotic emotional impact as it serves to promote a valid appreciation of the democratic rights which the American people have sought to sustain and preserve.

The *third classification* under the category of re-enactment *is the re-enactment with professional actors playing the roles of historic figures, speaking dialogue which is in* toto or in part manufactured, in a film in which the producer seeks to join artistry with history in such a way as to create understanding of character and events at the highest possible level. Such films are usually full-length and are commerically produced. Examples: MARTIN LUTHER, A MAN FOR ALL SEASONS, and WILSON.

It is difficult, if not impossible, for anyone to set forth a sense of "higher learning" unless a reader already comprehends a meaning of the term. But suffice it to say here that motion picture film on the level of A MAN FOR ALL SEASONS is capable of portraying both the character of Sir Thomas More, and the "tone and manner" of the time in which he lived, with a deftness and vividness which no other medium can begin to approach. Here, in film creativity at its finest, is history delivered at its fullest. Of course it is obvious that violence has been done to "history" in the pure, disciplinary sense. Lines were uttered which cannot be documented; events transpired for which no source can be found. On the other hand, are we not forced to concede that More's statements in the film were the kinds of statements which More would have made in the sixteenth century; are not the responses of his impersonator true to More's time and place in history? If our answers are "yes," and if the ends of the film clearly comprehend all of the means of historical documentation and research, then has not a "higher" contemplation of the material been presented to us? Is it not possible that such a film as this allows us more fully "to see" history as it may actually have transpired than even "newreels" would have given us had it been possible to make them during the Reformation. It is only when the craftsman, the historian, the perceptive playwright, the sensitive producers and cameramen, bring their artistry to bear on a subject that we can even begin to cull from the towering mass of "facts" the inner springs of action and the complexity of problems faced. No one denies full plaudits to the few authors capable of such a rendering; but how many students will rivet their attention to a Nevins, a Parkman or a Macaulay in comparison to the number who would be captivated and instructed by A MAN FOR ALL SEASONS?

Into the fourth category of educational film falls the dramatization of a "situation" which has no necessary applicability to any particular time and place in history, but rather to all times and to all places. Such "situations" might include the meaning of war to the common foot-soldier, the roots and effects of prejudice, and the dilemma of the unwed pregnancy. Examples of available films to illustrate the category: TIME OUT OF WAR (Contemporary Films Inc.)

AN AMERICAN GIRL (Brandon), and PHOEBE (National Film Board of Canada).

TIME OUT OF WAR is a brief episode in the American Civil War in which two northern soldiers call an hour truce with a southern soldier, only to discover that although both the northerners and the southerner can easily view each other as human beings, the war in which they are caught up dictates their adversity unto death. For the teacher who is bored with screaming planes, flashing cannon and heroic over-the-top advances, here is a film which can present war in some meaningful relation to students who may someday be forced to confront an armed enemy. TIME OUT OF WAR has no heroes and no villains, just decent men and an indnecent war.

Far from top-quality because of it's tear-jerking propensities, AN AMERICAN GIRL is nonetheless a reasonable film medium for an examination of a basic American characteristic. A Protestant American girl is given a birthday bracelet by her sister containing the classic symbols of Judaism. Her wearing of her sister's gift causes her unlikely ostracism from the high school in-groups, and she now wears it in stubborn resistance to their prejudice. In the end, she wins her tilt with anti-Semitism, shames the student body with a forceful statment on tolerance, and writes in her diary that she isn't "for" or "against" anybody - that she is only trying to act like an ordinary person. Nevertheless it is an open-ended film which, under teacher's directions, could lead to student assessment of their own prejudices.

Like AN AMERICAN GIRL, PHOEBE is only a history film at all if teachers of history and social studies still believe in such archaic patterns of instruction as "values." History as kingdoms, explorations, administrations and facts can be a fairly tedious regimen. The authors, admittedly decadent, still seek to find amid the rubble of historical details something relatable to our students' daily lives. PHOEBE provides relatedness in force, in depth, and in a contemporary style which makes of it one of the finest films produced on any subject. To show PHOEBE and to deal with the issues which it raises is to open history teachers' minds to an infinite series of possibilities within their discipline.

For a fifth category of motion picture films we include the curious dimension of speculative films based on the proposition "What Might Have Happened If...?" Two of the films listed here are animations; the third is a straight motion picture film. Examples: THE GREAT RIGHTS (Brandon)

HANGMAN (Contemporary Films Inc.), and TWENTY-THREE SKIDOO (Contemporary Films Inc.).

The cartooned figures of a father and his daughter in THE GREAT RIGHTS are taking a sight-seeing tour through Washington, D. C. Father bumps his head and imagines what would happen if the Bill of Rights should suddenly disappear. The goons take over and terror reigns until father gains the courage to assert his Great Rights. Essentially closed-ended, the film is best shown as a prelude to a discussion of the Bill of Rights in a modern context, not in connection with the framing of the Constitution. To accompany a lesson plan on McCarthyism, it would fit perfectly.

HANGMAN, another animation, tells a blank verse allegory of the Hangman who came to "my" town seeking only "that man who would help him the most." After every one of my fellow citizens has descended through the death trap, I am aghast to discover that it really is I whom the Hangman wants, for I have not raised my voice in protest at the deaths of my comrades - I have helped the Hangman most. Superbly drawn and skillfully narrated, HANGMAN makes its point in a haunting way which few viewers will forget, for "I" plunge through the gallows in the final frame.

The motion picture TWENTY-THREE SKIDOO is an unsettling tour through the business district of a city devoid of human beings, a stylized travelogue without narration which ends in front a a still-operating teletypewriter stalled on the point of announcing that "A new kind of nuclear mechanism..." The message of history is, of course, far from clear or even important. Nevertheless, if we as teachers attempt in any way to fashion the forces with which we deal, this film is an example of the kind of history about which we might speculate. Suppose, for instance, someone had made a similarly constructed film in 1517, ending with the teletyped announcement that "A little known priest in Wittenberg had just nailed some theses to the door of...."

Into the sixth category we have placed films which seek to teach history through art, music, architecture, technology, etc. Quite frequently such films turn out to be strong on the side of the subsidiary subject but weak in historical perspective or analysis. AGE OF THE BUFFALO (National Film Board of Canada) is an example of an imaginative effort to utilize the paintings of George Catlin and Frederic Remington, along with other illustrations of Indians and buffalo, to portray in full color the winning of the west. The film falls short of the mark on historical excellence primarily because of a loosely written narration. Such is also the case with nearly every western civilization "art" film which we have seen. The camera moves, for example, through the halls of Versailles and settles on a intricately carved arch over a doorway as the narrator tells us of "the little craftsman who loveingly fashioned this for his king." EGYPT (Julian Bryan) is a magnificently filmed scanning of Egyptian tomb paintings, again followed by a thin analysis of Egyptian history and a superficial assessment of the social scenes which the paintings depict. Obviously, a closer cooperation between professional historian and film producer is once again indicated.

The seventh category of film would embrace the motion picture produced and intended to be used solely for teacher preparation and in-service programs. It is beyond the scope of this pamphlet to offer a critique of film prepared for teacher-training courses. These films have been designed to illustrate teaching strategies, and for this reason they can be helpful in conveying step-by-step activities, or in serving to illustrate What Not To Do in a methods course.

In the eighth and final film category are included those travel films which the instructor may use to show how a group of people live, or once lived, at any given time and place in history. Historical distortion is seemingly inevitable here, not from any lack of photographic skill, but simply because the masses have left few records or artifacts to illustrate the nature of their existence. Palaces, castles, tombs, overgrown battlefields and excavated temples will continue to provide the scenery until the trained social historian cooperates fully with the film maker to endow the narration with historical perspective and to reveal how the masses of people fitted into the context of the ruins. On the contemporary scene, sociologists are making stimulating films such as A VALPARAISO (Contemporary Films Inc.) which gives in the narration (and with a small selection of drawings and paintings from the past) the history of the famed Chilean port. In the main, the film is devoted to the daily lives of Valparaiso's workers who live on the sides of the steep hills which ring the dock area, subject to the continuous winds which sweep in from the sea, and to the funicular railways which transport them to and from their jobs. Shunning the "quaint" and "scenic" patterns of past travelogues, this film portrays with perception the lives of Valparaiso's people, not how a city looks from the deck of an excursion ship.

BUT HOW DO I KNOW WHICH FILM...?

It really is not that difficult to choose a film for a history or social studies course.

The teacher's own goals and purposes are always paramount in the selection process, and these may or may not bear the slightest relationship to the presumed "historical" goodness of a film in question. Nevertheless, all social studies teachers want to present favored themes in the most authentic historical context, so here is what to look for in a film.

The first thing to seek in any history film is the first to seek in any history book - the truth. If the film has historical validity as its goal, the entertainment possibilities of the plot will emerge through the pictographs and lines of history; the film will not attempt to disguise pageantry, sentimentality and histrionics as history.

The second criterion is a more accurate truth. In this we seek more than mere factual accuracy, more than mere attention to faithful scenery details. We seek that character analysis, that skilled presentation of events, which will reveal at the highest level of perception the totality and essence of the historical problem.

If the film as part of its Truth, presents the "Tone and Manner" of a past event, it fulfills a third criterion. All too many of the marketed films today are not materially above the level of crude re-enactments, the actors declaiming their lines as the cannon belch fire. For tone and manner we need the dimly-lighted dankness of Becket's cathedral a "church" atmosphere in a heavily political drama. Wind and sand augments our perceptions of LAWRENCE OF ARABIA; a crashing symphonic musical background to the return of Caesar's legions detracts from believability.

Let there be no hint of confusion between fact and fiction if criterion four is to be met. The annals of film-making are littered with examples of the trained historical consultant retreating before the "technical" objections of the producer. Really, what difference does it make if George Washington did not actually stand on the prow of that boat crossing the Delaware - the "impact" of having him stand there, baby, will be great! Wow! And history falls once again before Entertainment, leaving the teacher to explain, if producers can cheat on history films, why students cannot cheat on examinations. In an atmosphere where truth is expected to be basically important, a cavalier attitude on the part of film-makers toward fact and fiction is unsupportable.

Does the film contribute to its viewers an effective balance between the way people saw things then, and the way we now look upon those events from an historical vantage-point? If so, criterion five has been observed. Frequently the history film takes for granted that the Plymouth settlers were consciously "founding America," neglecting totally the grandeur of their aims in a quite different direction. The Crusaders were gallant champions of the Church, not the slayers of Jews. And the Negro scarcely appears at all. There is, of course, no definitive answer to the historical quandry of viewing matters exactly as they were viewed at the time as opposed to the idea of viewing them as they are now viewed. *We* do not have stocks and debtors' prisons - *they* lacked the pill and the means of total human extermination. A balance must be struck which reveals the views at the time, and why those views were held, against the presumably more enlightened opinions comprising conventional wisdom of the present.

The film, like the valid historical work, must *emphasize critical historical evidence*, else the sixth criterion has been omitted. Any film on the Founding Fathers, for instance, which focussed wholly on their zeal for democratic institutions and neglected their passion for property protection would fail to emphasize critical evidence. A motion picture on the life of Martin Luther which depicted him as a religious rebel without setting forth his monumental personal problems would overlook critical evidence. We look in films, as we do in books, for those elements of fundamental research which "make real" the subject matter. Without them the work of art or the work of history is meaningless.

If a film points to evidence which will *stimulate critical thinking*, then the film will have that *relatedness* which will attract student attention. This is criterion seven. Any film which is didactic or closed-ended is nearly useless in a teaching situation. The film which presents its message as The Answer to any historical problem is, for the classroom a bore, and worse, a waste of precious teaching time. On the other hand, the film which leaves dangling several possibilities for discussion is the one which the good teacher will demand and the one to which the majority of students will be able to relate. The closed-ended film is the picture described earlier by Dr. Ely ("predigested pap in didactic, expository packages") and by Dr. Fenton ("A self-contained instructional package to be played for students who sit quietly with hands folded"). The fine teaching film is one which sets forth the alternatives embedded within every historical situation, and leaves it to the viewer to select for himself as he thinks critically about the issues, which of the choices are the most reasonable within the historic context. The good film if nothing else, should reveal that while there are wrong answers in history, there are no necessarily right ones. The open-ended film will embroil the student because it involves him in providing an ending. Neither the flow of history nor the ceaseless inquiry of the historian provide "endings" to events; life itself, as all students come to learn, is open-ended. The open-ended visual presentation of the film, therefore, becomes a magnificient instrument for learning on both academic and personal levels.

The last criterion for effective educational films, like the first, is basic to the structure of the discipline of history - the film must reveal the sources from which its scenes and lines were drawn. Pointing again to the majesty of BETHUNE and CITY OF GOLD, they are among the few films to pass before the eyes of the authors which made any effort whatsoever to document the source material upon which they were based. A few frames at the end of each history film stating the archival sources used and other works consulted would lend authenticity to the picture. Surely a bibliography would occasion no budgetary considerations for the producer. But let the producer cite books or documents which he did not use, or omit from his bibliography a source of commanding consideration, and his film should be rightly hooted from the classroom.

There are the eight salient points in history film evaluation, and now, all the teacher has to do is....

Well, not quite.

Anyone who attempted to review PHOEBE or HANGMAN or TWENTY-THREE SKIDOO or TIME OUT OF WAR (all of which have already been adjudged excellent teaching films (by the criteria listed above, would find little reason to gauge these films at all, but less to find them in a category of excellence. Films are not like books. Films have dimensions which books lack, and those added dimensions can destroy a film's usefulness, or make the film despite an extraordinary number of drawbacks, a teaching aid of the first chop. For example, all of the films listed in the category of "situation with no necessary applicability to any given time and place in history" clearly would fail the Historical Accuracy test. Not one of them could pass muster on confusion between fact and fiction, because they are all, in a sense, fiction. Not one of them could cite a footnote to sustain its reason for being in the classroom.

But every one of them has attributes which cannot be ignored. Merciful brevity is the first. Relatedness is the second. A stimulant to a discussion on values is a third. A person's view instead of a politician's view is the fourth. The list could go on. The main point, however, still eludes us.

What are the teacher's goals in his classroom? Does he aspire to "teach" the "facts" of history? Forget film! His lectures and the textbook are infinitely more efficient mechanisms to that goal.

Does he attempt to "involve" his students in the "tone and manner" of a time past? Few books can begin to do this as well as a film.

Does he wish to lead his students toward a stance of "critical thinking," and, if so, what does he want them to think "critically" about? The Great Issues of History? The Great Issues of the Historical Present? The truly meaningful things that human beings have been up to for thousands of years? Film alone cannot accomplish the task, but films plus the perceptive teacher is a powerful stimulant.

And if critical thinking be the goal, might not a major step in that direction be taken, particularly for non-college-bound students, if junior and senior high school students are taught to regard the medium of film itself as critically as possible? Then disregard the criteria which seemed to have been so indisputably established above, and devise a film evaluation sheet which will elicit from students the reasons for those cries of rage when a film assaults them, the reasons for those paeans of praise when some thoroughly hideous piece of propaganda has been fed to them, the reasons for their stony silence when a real gut-issue-film has scraped the exposed nerve. Let the teacher's Olympian reasonableness, detachment and knowledge guide them to view all film with skepticism. Let that stupidly irrelevant narration behind the film be exposed in its glorious inanity. Let those violin crescendoes be shown for what they are - substitutes for reality in a genuinely sound-filled world, and instant tip-offs that the scene reeks of sentimentality. What was omitted that might have been shown? What was shown that was intended to convey a value message which was not inherent in the event? The questions to be asked of all films are endless, and the answers to them lead to some of the sweetest history teaching this side of Harvard.

In presenting both the "range of choice" and the "criteria" for selection, we have sought to attract teacher's attention toward a hard, real way of choosing the films for their classes, and away from any notion of pre-viewing a film and basing judgment upon some vague sort of visceral response to the picture. The great cry which emerges from teachers is "How are we to know which films are good and which are bad?" The answer is amazingly simple: If the film "teaches" anything, if the film stimulates the student to learn anything, if the film meets ordinary standards of historical authenticity, then the teacher should ask whether the film can amplify his materials, or possibly even whether or not film can do better that which the teacher nearly always can do best.

But keep in mind also that every teacher may have significant uses for a film apart from the obvious structure of the historical information which he is attempting to impart.

LIGHTS! CAMERA!

All is in palpitating readiness. The projector has been set up. The screen is down. The class is contentedly chewing their pencils and gum, grimly anticipating considerably less action than they will see on television later in the evening - but at least, the old boy isn't lecturing. The lights go out. The flickers begin. Exit teacher for a smoke.

No. Stop! It's all wrong! And it has been for a long time.

Despite hot denials from teachers that this is the standard operating procedure, there were enough candid admissions in the affirmative to suppose that in most classrooms motion picture film is still regarded by the students as "entertainment" and by the teacher as respite from an overburdened teaching schedule. If those in academe wish to damn producers for the low level of educational films produced, producers may have an equal right to inquire how well taught are the fine films which have been made.

A revolution in film-making has occurred. The pap of Disneyland soon will be supplanted in the classroom by films such as PHOEBE and BETHUNE, just as the garish sentimentality of Hollywood is being replaced, mainly from abroad, by motion pictures such as DEAR JOHN and ELVIRA MADIGAN, which no longer reduce the human experience to farce. A decade ago not one of these four films might have been produced, much less shown openly, in Canada or America. The overturn of censorship laws and private rejection of conventional morality both are being reflected profoundly in all the visual media. For many reasons, perhaps those cited earlier by Father Culkin, American teen-agers and college age youths are responding to the new "teaching materials" around them, which include a generous measure of nonsense such as that provided by Batman and James Bond.

The message simply cannot be ignored: whether in motion picture theatre, or televsion, or in the classroom, film is an instructional force to be reckoned with. Father Culkin's POBs ("Print-Oriented Bastards") must give way before those who take seriously the showing of film in the teaching of history and social studies. And amid the overturn of traditional values, the teacher and the projector may well serve to stem the tide of change, or to moderate it into constructive channels. Whatever purpose may be envisaged, fundamental knowledge, excellent teaching, and film comprise an awesome educational troika.

If film-showing disdains mere entertainment while teacher takes a coffeebreak, then it must be approached in a professional, scholarly and humane manner. An assessment of educational goals must be made. Care must be taken in the selection of the right film for each teacher. And, above all, film must be an integral part of the course structure, not "illustrative matter" or other frosting on the cake.

Almost any given film may have as many uses as users, depending upon the goals of showing it. Many films may be wholly ridiculous as history, yet retain immense utility in portraying the art, architecture, social scene of an era, or a valid presentation of technology. D. W. Griffith's BIRTH OF A NATION need not be shown in its dreary entirety to convey outmoded motion-picture-making techniques, or more importantly, to demonstrate the film as a conveyor of values that were carelessly accepted by viewers of the early twentieth century but have now come under effective challenge in light of our more recently developed historical and sociological insights into both the era depicted in the film and the era in which the film was produced. What a splendid opportunity for a unit that would explore American race relations and attitudes of the 1860's, of the First World War period; and of the 1960's! Could there conceivably be a better instrument to explain the rise of Hitler than the Nazi films of the Nuremberg rallies, films which were made specifically to unify the German state under Hitler's banner? Or show a segment from nearly any Hollywood epic produced during the thirties and the values of America at the same moment in history can be realized visually as well as emotionally. And finally, does the teacher wish to convey the critical sense of his craft? Then show either a commerically-produced or educational "history" film in the classroom, and turn the students loose to rip it to shreds.

But this takes preparation. Who alleges that one kind of good teaching is any easier than another kind? No respected teacher would think of going before his class with a book which he had not read. Film, then, may be regarded as simply another book off the shelves, and treated pedagogically in much the same way. If pre-viewing a film is impossible, as it usually is, at least the teacher will know the subject matter, and can be prepared to deal with that from source readings; or, better yet,dignify the film by source assignments to the class which will instruct them in the development of their critical faculties. And when the film re-appears in class a year later, the teacher will be ready to deal with it in its entirety - the validity of its history, the authenticity of its scenery and consuming, the perspective of the values it presents, and probable student reactions to the film.

The question of "setting up" the class for a film remains moot. Many teachers have it as an article of dogma that no film may be shown in classroom until their students have been thoroughly instructed on the nature and aims of the film they are about to see. Other teachers are equally adamant, taking the position that the pre-judgment of a film ruins its emotional impact, reduces the film as an instrument for the development of a student's critical abilities, and places the teacher in a position akin to that of the censor or propagandist. The matter would appear to center around the kind of film contemplated, and the goals of the teacher in showing it. The former teacher, about to show a film on architecture, would be well advised to alert his students to the aspects of form and function which they are about to view. The latter teacher, prepared to show a film on southern segregation, or Soviet-American relations, would quite likely betray every tenet of his craft were he to "instruct" his class ahead of the showing. The selection and showing of a film requires of the teacher the same elements of professional judgment and common sense which he brings to bear on the selection of a book, with the single difference that the teacher must be prepared to guide, direct, channel or even offset the emotional impact of the film.

All film has an emotional impact because it invokes a wide range of sensory stimuli, and because film is the medium best understood by a generation of students for whom radio, televion and movies have become pervasive and permanent parts of their total culture. It is in this area of "impact" that teachers are often quick to question the suitability of the film medium in the classroom, for they tremble at a vision of young and tender minds led (astray) from the straight path of pure thought. A heavily intellectualized, non-sensory approach to social studies is assuredly a proven means for teaching our best students - but, then, our best students would probably retain their excellence no matter what we did to them. But what about that mass of not-quite-so-good who emerge annually from unimaginative high school courses to become the despair of state university professors across the land? Indifferent to "pure thought" they jam facts into their mind, pass examinations, and reach the university innocent of knowledge and unreceptive to its virtue. And what of the numberless, unidentified students who could join the ranks of our best students if a traditionally oriented educational system did not constrict and strangle their unrealized potential because--for any number of personal and societal reasons--they are not able to respond in standard performance terms to those patterns and criteria which meet the needs of their peers who are able to "play the education game" and win recognition as our supposedly superior people?

Increasingly, however, large numbers of students who have been subjected to media-enriched courses with exciting teachers in high school come to the university to confront with dismay and ultimate loathing the lecture-textbook format of standard survey courses. The emoluments of film-impact teaching far outweigh any fears we may have of the medium. Our students are surrounded by the emotional impacts of advertising, of flag-raising ceremonies, and above all of their own maturation processes.

Are we to enfold them forever in the sheltering arms of SNOW WHITE AND THE SEVEN DWARFS, or may they now be permitted to see, hear and to some extent "experience" the cruelties of industrialization, the injustice of segregation, the inhumanity of war, and the somewhat nobler aspects of this or any other society? Film cannot replace the teacher, but it can enhance good teaching immeasurably, most particularly for students performing at less than top-level proficiency.

To be used effectively, film must be as much an intrinsic part of the course as the readings and the teacher's own presentations. If used as "illustrative matter," or simply for the sake of "variety," students will disregard it in favor of course elements upon which their grade obviously will depend. If two or three films are woven tightly into the fabric of the course so that they "teach" those aspects which the teacher cannot begin to teach as well, the film can assume instructional duties which can free the teacher for subjects which only he can service. Within the format of the social studies as it is generally taught, many aspects of the course will be best comprehended through their emotional impact, and film can accomplish the objective. Other social studies curricula are leaning toward an "interdisciplinary" approach for which few teachers are adequately prepared, but upon which many teachers are eager to embark. It takes little imagination to discern how a basic history course could be infused with geography, art, music and technology through motion picture films, slides and tape-recorders. Film, too, can provide an over-all introduction to course segment, or the culmination of a unit. Film can be the teacher's biographer, or his narrator for a dull portion of the course, or the carrier of his social comment theme. The millenium in film-making and film-using will have been reached when teachers will cease to demand only those films which "fit into" their presently constituted courses, and will begin to change their courses in order to admit an unusually fine film.

ACTION!

When the projector stops and the lights come on, the action begins. Teacher is a seasoned film user - he has made no mistakes. He did not troop his charges into the gym to see the film and if they were headed for a basketball rally; he showed the picture right in his own classroom. He stuck it out with the kids in spite of the fact that he had seen the film six times before becuase he knew his presence would give the film importance. He considered and instantly rejected the notion of giving his students a quiz on the film which would kill the medium as a teaching device. His preparation of the film's content had him ready if necessary to display his superior knowledge in praising the film for its authenticity (or condemning it for its inaccuracy). Likewise, he is ready to pursue student questions on the values inherent within the picture, or to initiate a values discussion should his students fail to comment on the higher or lower of the film's revealed truths. Yes, teacher is a pro, and discussion follows the film - always.

Did the students like the film? Might as well get past this one as quickly as possible because it is an unavoidable if irrelevant question.

What did the film add to knowledge which students had already gained from other materials - like books, for instance? If nothing, the film should never appear in our classroom again. If something, then what? Was it in the area of appreciating for the first time their position as opposed to ours? Or was the picture a graphic illustration of perils which can be perceived only dimly from the printed page?

Or perhaps the film showed so well the "style" of life way back then that we can comprehend now how "those people" got themselves into such a mess as The Thirty Years War. Again, truth may have emerged, not so much in greater dollops than the textbook provided, but rather in a clearness unhampered by too many needlessly qualifying considerations.

Well, suppose you had lived then: would you have sided with the nobles or the peasants? Why? What leads you to believe that the values of service to the king is of greater importance than the value of service to ideals or God?

And so it will go. The film, unlike the text, monograph or biography, stimulates teacher reflection and student inquiry on a scale so vast and diffuse that the task of keeping a post-film discussion on the rails becomes one of the more severe tests to which teachers are constantly placed. All the same, perseverance and the criteria established earlier in this pamphlet will turn the trick, open wide the paths to contemplation of value systems, and bring to both Instructor and students some of the real joys of education.

But let a film be shown, omit the discussion, and Batman rides again.

And upon that note of erudition, we shall attempt in closing to warn those whom we hope we have hooked with our neat ultimate things that all is not beer and skittles in the world of celluloid.

For many reasons, film producers' catalogues are snares and delusions. They have developed a most mysterious way of suggesting that certain films are suitable for the kiddies in grade school (THE GREAT RIGHTS, for example) while other infinitely more sophisticated films (such as WILLIAMSBURG) would be but faintly understood by any but the most mature of viewers. Those of us who spend our lives in the disciplines of Education often arrive at quite opposite conclusions. Of course the producers usually try to assign grade levels to their films which will yield the widest possible market, but in so doing, they cut themselves off from high school teachers whose pride would prevent them from showing a "fourth grade" film to their young adults, even though a graduate school professor might find the same film eminently suitable for his purposes. Best Advice: ignore the grade levels assigned, turn to a review of the film, examine your own teaching goals, and order whatever film will do the job for you.

Most educational films, and certainly all commercial films, are too long to accomplish classroom aims. Here we are up against some unpleasant economic facts of life. It costs the producer nearly as much to shoot a thirty or forty-five minute film (which may be shown on television where the real money is) as it does the ten to fifteen minute film which we require (and usually rent). If educational institutions are able to provide the market, filmmakers will assuredly provide more effective products, and the rest will be up to a new system of educational film reviewing.

Ignore, too, the producer's advertising blurbs. Seemingly, he knows not for whom, or for what possible purposes, he is hawking his wares. His aim is to sell his film, and his base of operations is an entertainment-oriented industry. In his pitch, he as often undersells an excellent film as he oversells a poor one. But again, in the end it will be the purposes of the film-user which should determine the meaningful descriptives.

Ignore, by all means, the classifications used in film manuals. Forgive them their sins in this regard - how could they possibly know that VALPARAISO, a film made by and for sociologists, can become excellent social history for scholars in recent Latin America? Search the manuals from cover to cover, not merely under the heading of "History", for films which will fit in with the things you are doing in social studies.

Show your own film - it does not have to be displayed as the producer intended. If the narration of an otherwise valid film sequence offends you (as indeed large numbers of background narrations will) turn off the sound and show a silent film. If a segment of film is unbelievably inaccurate, while the remainder of the picture suits your purposes, omit the offensive section.

Your worst problems in showing film, will be those presently endemic within the distribution system, and in finding (nearly always without pre-viewing) films which are suitable for the structure of your courses. All we can offer are condolences to you in your handicaps, but joy in your teaching, for the rewards of film-use are enormous. To the film producer we address a most urgent plea for an established an continuing dialogue among film-makers and educational film-users. Your products, when they are excellent, add immensely to our effectiveness as teachers. But too often your films are wide of the mark of excellence, downright irrelevant, ridiculously inaccurate and focussed on entertainment rather than education. The paucity of available prints and the inadequacy of your distribution system make it as nearly impossible for us to show your films. If you will seek our professional aid (rather than merely our names) in determining what types of films can be used in the classroom, and in providing for you the pedagogical and disciplinary advice which will give relevance and accuracy to your films, the dollars will be yours and the teaching enrichment will be ours.Let us share the satisfactions.

Roll 'em.

APPENDIX ITEM F

NCSS Annual Meeting, Seattle; Saturday, November 25, 1967
(9:15 - 11 a.m.)

"The Effective Use of Media in Teaching History"

CHAIRMAN: W. Stull Holt, University of Washington

Edwin Fenton, Director, Carnegie Education Center, Pittsburgh, Pennsylvania
"Using Multi-Media in the Classroom"

Dean Albertson, University of Massachusetts, Amherst
"The Training of Teachers to Use Audio-Visual Materials in the Classroom"

John Dahl, University of Illinois, Urbana
"Criteria for Film Utilization in the Classroom"

Recorder: Julius Bialostosky, Gresham (Oregon) Union High School

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AHA Annual Meeting, Toronto, Canada; December 28, 1967
(9:00 - 12:00)

"The Enrichment of the Teaching of History Through Films"

Participants:

CHAIRMAN: Leo Solt, Indiana University

William McNeill, University of Chicago: "The Historian and the Responsible Use of Films in Instruction"

William Weintraub, National Film Board of Canada: "The Film Producer and the Serious Use of Films in the History Classroom"

Commentators:

Dean Albertson, University of Massachusetts
John Dahl, University of Illinois

APPENDIX ITEM G

Sources of Information Useful in Identifying and Procuring Films for Use in Teaching History

(Carolyn Guss, Summer 1967)

In addition to the philosophical, psychological, and methodological concerns of history teachers interested in the use of films for instructional purposes as discussed in this pamphlet, there is the very practical and real problem of locating information concerning the availability of relevant films and sources from which they can be obtained. For the convenience of teachers interested in using a variety of educational media, reference to such media as recordings, film strips, and programmed learning are also included.

The material in this Appendix has been prepared to assist in these matters. It has been prepared by Dr. Carolyn Guss, Audio-Visual Center, Indiana University, Bloomington, Indiana 47401. It draws heavily on copy which she and Margaret Rufsvold, Professor, Graduate Library School, Indiana University, prepared for the second edition of Guides to Newer Educational Media to be published in the Fall, 1967, by the American Library Association. Miss Guss will be pleased to answer questions or provide further information concerning materials in this Appendix.

The references have been divided into five sections--(1) Bibliographic Services and Catalog which are Multi-Subject in Scope (including many subjects of possible interest to teachers of history), (2) Specialized Bibliographies on Single Topics (which may be of interest to teachers of history), (3) Newer Media Periodicals (which report current developments, research studies, and general matters related to the field of educational media), (4) Purchase and Rental Sources, and (5) Sources of Evaluations.

Multi-Subject Indexes

AUDIO CARDALOG, edited by Max U. Bildersee. Box 989, Larchmont, N.Y., 10538. 1958 to date. $30 per year. Monthly except July and August. 3 x 5 cards.

Reviews of phonodiscs and phonotapes on cards including productions of major as well as minor phonodisc and phonotape producers. Designed for schools, colleges, libraries, and instructional materials centers and providing full data for use of administrators, supervisors, curriculum specialists, teachers, and students.

At least 400 cross-indexed 3 x 5 cards each year in 10 issues.

BLUE BOOK OF AUDIOVISUAL MATERIALS. 41st ed. Educational Screen and Audiovisual Guide, 434 S. Wabash, Chicago, Ill., 60605. 1966 $1. 84 p. Annual, in August issues of Educational Screen and AV Guide.

Motion pictures, filmstrips, slides, phonodiscs, and phonotapes in 33 subject fields useful to teachers of all grade levels. Approximately 900 titles.

EDUCATIONAL MEDIA INDEX: A PROJECT OF THE EDUCATIONAL MEDIA COUNCIL. McGraw-Hill Book Co., New York, N.Y., 10036. 1964. $62.45. 14 v. Individual volumes available separately at various prices. (1965 SUPPLEMENT announced in Preface.)

Approximately 28,000 titles of educational motion pictures, filmstrips, kinescopes, charts, graphs, maps in sets, cross-media kits, flat pictures in sets, models, mock-ups, phonodiscs, phonotapes, programmed instructional materials, slides, transparencies, and videotapes available for educational use anywhere in the United States. The materials range in level of use from kindergarten through college and adult education and include the following subjects; agricultural education, art, business education, economics, engineering, English language, foreign language, geography, guidance, health, history, home economics, industrial education, mathematics, music, political science, psychology, safety, science, and teacher education.

EDUCATORS GUIDE TO FREE FILMS, compiled and edited by Mary Foley Horkheimer and John W. Diffor. 26th ed. Educators Progress Service, Randolph, Wis., 53956. 1966. $9.50. 722p. Revised annually.

Motion pictures in all instructional subjects including accident prevention, agriculture, aviation, business education, geography, health, history, home economics, music, and science. Currently available free of charge on loan to school superintendents, teachers, audiovisual instructors, librarians. 4725 titles.

APPENDIX ITEM G (continued)

EDUCATORS GUIDE TO FREE FILMSTRIPS, compiled and edited by Mary Foley Horkheimer and John W. Diffor. 18th Ed. Educators Progress Service, Randolph, Wis., 53956. 1966. $7. 161p. Revised annually. Earlier editions have title EDUCATORS GUIDE TO FREE SLIDEFILMS.

Filmstrips and slides in all instructional subjects currently available free of charge, either on loan or as gift. 544 titles including 446 filmstrips and 98 sets of slides.

EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS, compiled and edited by Walter A. Wittich and Gertie Hanson Halsted. 13th ed. Educators Progress Service, Randolph, Wis., 53956. 1966. $6.75. 177p.

Audio materials in the form of phontapes, scripts, and transcriptions in all instructional subjects including conservation, guidance, health, education, homemaking, language arts, music, science, and social studies. Available on free loan to school superintendents, audio-visual education directors, librarians, and teachers. 403 titles including 49 tapes, 116 scripts, and 116 transcriptions.

EFLA EVALUATIONS. Educational Film Library Association. Inc., 250 W. Fifty-seventh St., New York, N.Y., 10019. 1948 to date. FILM EVALUATION GUIDE, 1946-64, $30, 528p., cumulates approximately 5,000 EFLA Evaluations. 1964-66 Evaluation Card Supplement of 700 recent evaluations on 3 x 5 cards, $15, available to members only. Membership $15 per year plus service-basis charge depending on size of film library. Monthly listings on 3 x 5 cards sent to members as issued, 36 cards per month.

Motion pictures in all instructional subjects currently produced. Approximately 5,000 motion pictures evaluated by 1964, at the rate of 36-40 per month.

LANDERS FILM REVIEWS, published by Landers Associates, P. O. Box 69760, Los Angeles, Calif., 90069. June, 1956, to date. $30 per year. Monthly except July and August.

Comprehensive reviews of 50 to 60 current motion pictures each month in all subjects including: instructional, documentary avant-garde, TV documentary, industrial message film, American and foreign short subjects, children's fiction films, and other general interest non-theatrical films, covering releases of approximately 500 producers with new producers added frequently. Reports on award-winning films in American and foreign film festivals.

LIBRARY OF CONGRESS CATALOG: MOTION PICTURES AND FILMSTRIPS. Washington, D. C. 1953 to date. Quarterly with annual and quinquennial cumulations, at $8 annually. MOTION PICTURES AND FILMSTRIPS, 1953-1957 cumulation issued as vol. 28 of the NATIONAL UNION CATALOG. $20. 1088p. MOTION PICTURES AND FILMSTRIPS, 1958-1962 cumulation, issued as vol. 53, 800p. and vol. 54, 402p. of the NATIONAL UNION CATALOG. $20 per vol. Quinquennial volumes are for sale by Rowman and Littlefield, Inc., 84 Fifth Ave., New York, N. Y. 10011. Current issues, quarterly with annual cumulation, available from the Library of Congress, Card Division, Building No. 159, Navy Yard Annex, Washington, D. C. 20541. The next quinquennial cumulation will cover the years 1963-1967; therefore there will be no annual cumulation for 1967 and subscribers will receive only three quarterly issues for the $8 fee.

All motion pictures and filmstrips of educational or instructive value released in the United States or Canada and cataloged on Library of Congress printed cards. Data supplied largely by film producers or distributors.

LIBRARY OF CONGRESS CATALOG: MUSIC AND PHONORECORDS. Washington, D. C. 1953 to date. Semiannual with annual and quinquennial cumulations at $4.50 annually. MUSIC AND PHONORECORDS, 1953-1957 cumulation issued as vol. 27 of the NATIONAL UNION CATALOG. $20. 1049 p. MUSIC AND PHONORECORDS, 1958-1962 cumulations issued as vols. 51 and 52 of the NATIONAL UNION CATALOG. vol. 51. $20. 1049 p. vol. 52 $20. 514p. Quinquennial volumes are for sale by Rowman and Littlefield, Inc., 84 Fifth Avenue, New York, N.Y., 10011. Current issues and annual cumulation available from the Library of Congress, Card Division, Building No. 159, Navy Yard Annex, Washington, D. C., 20541.

Music scores intended for performance and sound phonorecords musical or nonmusical. The nonmusical recordings cover all subject fields currently received by the Library of Congress and other American libraries participating in its co-operative cataloging program. Books about music and librettos have been included since 1963.

NATIONAL TAPE RECORDING CATALOG, 1962-63, sponsored by the Department of Audio-Visual Instruction, National Education Association, the National Association of Educational Broadcasters, and the University of Colorado, Boulder, Colo. 1963. $1.50. 138p. SUPPLEMENT 1. 1965. $1. 38p. CATALOG and SUPPLEMENT 1 available for $2 from National Education Association, 1201 Sixteenth St., N. W., Washington, D. C., 20036.

Magnetic sound tape recordings which are available from the National Tape Repository and can be rerecorded for any individual, group, educational institution, or business firm provided that the restrictions are adhered to. Subjects included are: air age, child development, citizenship, conservation, driver training, economics, education, family, foreign languages, guidance, history, juvenile delinquency, the library, literature, mathematics, mental health, music, science, social studies, speech, and theatre. Policies, procedures, and fees which govern availability and use are given. 83 agencies contributed 3000 tapes for the main catalog and 1700 for the supplement.

PROGRAMMED LEARNING: A BIBLIOGRAPHY OF PROGRAMS AND PRESENTATION DEVICES, compiled by Dr. Carl Hendershot with the assistance of publishers, writers, and the National Society for Programmed Instruction. 4th ed. 1967-68. Available from Dr. Carl Hendershot, 4114 Ridgewood Dr., Bay City, Mich., 48707. $11.50; with 1967 SUPPLEMENTS, $16.50; with 1968 SUPPLEMENTS, $21.50 261p. Vinyl binder.

A listing of programs in school subjects ranging in level from preprimary to college and adult education. The basic publication includes listings to February 1967. The few programs which require devices are identified and information regarding devices is provided in a separate section. Reference books and periodicals about programmed learning and its use in business, industry, government, schools, and colleges are listed in the Reference Section which is a new feature of the fourth edition.

U.S. GOVERNMENT FILMS FOR PUBLIC EDUCATIONAL USE--1963, by Seerley Reid and Eloyse Grubbs with assistance of Katherine W. Clugston. Office of Education, U. S. Department of Health, Education and Welfare, Washington, D.C., 20202. 1963. Available from the Superintendent of Documents, U. S. Government Printing Office, Washington, D. C., 20402, $3. 532p.

Motion pictures and filmstrips produced by the U. S. government and currently available for public educational use in many subject fields, such as the prevention of forest fires, the training of military personnel, or the control of communicable diseases. Practically all available to foreign countries as well as to the United States. Approximately 6000 titles.

INDEX TO 16MM EDUCATIONAL FILMS, National Information Center for Educational Media, University of Southern California, Glenn McMurray, Director; McGraw-Hill Book Company, 330 W. 42nd St., New York, N.Y., 10036, 1967. $25. 955p.

A computer-based index of more than 14,000 16mm films extracted from NICEM's 30,000- entry master data file of information about nonbook instructional media which has been recorded since 1958 on memory bank tapes at USC. Includes essential data about motion pictures under 26 broad subject areas: Agriculture, Biography, Business and Economics, Civics and Government, Education, English Language, Fine Arts, Foreign Language, Geography--U.S. , Geography--World, Guidance, Health and Safety, History--U.S., History--World, Home Economics, Industrial and Vocational Arts, Literature, Mathematics, Physical Education, Psychology, Religion and Philosophy, Science, Science--Natural, Science--Physical, Social Science, and Sociology. The index is intended for three types of users: Organizations preparing film catalogs by an automated cataloging system; audiovisual specialists, librarians, and teachers seeking information about 16mm films; and producers and distributors evaluating their materials in relationship to the materials of other producer-distributors in the educational materials field. The NICEM *Index* is not a selected list of recommended films, nor is it a complete listing of available films. The data about films is based on information supplied by film producers and reviewed by the NICEM editorial staff.

Single-Topic Indexes

AFRICAN FILM BIBLIOGRAPHY 1965, arranged by Warren D. Stevens in cooperation with the Educational Media Council. Committee on Fine Arts and the Humanities, African Studies Association, Indiana University, Bloomington, Ind., 47401. 1966. Apply. 31p. (Occasional Papers No. 1)

Based on the listing in the EDUCATIONAL MEDIA INDEX, the 311 films about sub-Saharan Africa are arranged under 79 subject headings, such as: Africa--description and travel, art, children in Africa, colonialism, evangelistic work, music, Nile river, tropical diseases, wildlife, names of individuals, countries, and national parks.

AUDIO-VISUAL AIDS FOR INTERNATIONAL UNDERSTANDING. World Confederation of Organizations of the Teaching Profession, 1330 Massachusetts Avenue, N. W., Washington, D. C., 20005. 1961. $2.50 n.p.

Motion pictures, filmstrips, and phonodiscs useful in promoting mutual understanding about the various countries of the world compiled by World Confederation of Organizations of the Teaching Profession in co-operation with Unesco's project on Mutual Appreciation of Eastern and Western Cultural Values. Entries cover 36 countries.

AUDIO VISUAL MATERIALS FOR TEACHING ABOUT COMMUNISM. Educational Film Library Association, Inc., 250 W. Fifty-seventh St., New York, N.Y., 10019. 1962. 75c. 4p. ("EFLA Service Supplement")

Selected motion pictures and filmstrips which can be used in teaching about Communism and are recommended as better than average in technical quality. So far as possible, the materials appear to be fair-minded and factual although they may be biased to some degree. The list is divided into 6 broad categories: History of the Soviet Union, Communist doctrine, life in the Soviet Union today, Russia's satellites, Communism and Germany, and Communist China. 47 titles.

CIVIL RIGHTS: A SELECTED LIST OF FILMS, FILMSTRIPS, AND RECORDINGS. Educational Film Library Association, Inc. 250 W. Fifty-seventh St., New York, N. Y., 10019. 1964. $1. 6p. ("EFLA Service Supplement")

Includes media concerned with the historical background of civil rights as well as contemporary movements, for example, the Bill of Rights, racial discrimination, suffrage, Susan B. Anthony, constitutional amendments, employment, education, voting, and public accomodations. Over 100 entries.

A CRITICAL INDEX OF FILMS AND FILMSTRIPS IN CONSERVATION DEALING WITH RENEWABLE RESOURCES, NON-RENEWABLE RESOURCES, RESOURCES AND PEOPLE, AND ECOLOGY, compiled and edited by the Audio-Visual Center of The Conservation Foundation, 30 E. Fortieth St., New York, N.Y. 10016. Revised. 1967. $1. 79 p. Available from O'Hare Books, 10 Bartley Rd., Flanders, N.J., 07836.

A selected list of films and filmstrips dealing with conservation in human and natural resources and designed for use at the elementary, junior high, and senior high school levels. Special films on pesticides, pollution, recreation, teaching conservation, and community action. Approx. 300 entries of 16 mm films and 35 mm silent and sound filmstrips.

EDUCATORS GUIDE TO FREE SOCIAL STUDIES MATERIALS, compiled and edited by Patricia H. Suttles with William H. Hartley. 6th ed. Educators Progress Service, Randolph, Wis., 53956. 1966. $8.50. 480 p. Revised annually.

Generally available free and free-loan educational and informational social studies films, filmstrips, sets of slides, tapes, scripts, transcriptions, and other supplementary materials such as bulletins, pamphlets, exhibits, charts, posters, and books. 2,281 item including 1,524 films, 118 filmstrips, 32 sets of slides, 104 tapes, 40 scripts, 96 transcriptions, and 367 other materials.

FILMS AND FILMSTRIPS FOR THE SPACE AGE. Educational Film Library Association, Inc., 250 W. Fifty-seventh St., New York, N.Y., 10019. 1967. $1. 8p. ("EFLA Service Supplement")

More than 120 entries of motion pictures and filmstrips on the space age, covering such subject areas as: history and future of space travel, research and principals of the space age, guided missiles, and unmanned satellites.

APPENDIX ITEM G (continued)

FILMS AND FILMSTRIPS ON ARCHAEOLOGY. Educational Film Library Association, Inc., 250 W. Fifty-seventh St., New York, N.Y., 10019. 1958. $1. 11p. ("EFLA Service Supplement")

Motion pictures and filmstrips on both a scholarly and a popular level dealing with archaeology. Selection has been done by Educational Film Library Association members and by Professor Caspar Kraemer of the Archaeological Institute of America. 134 titles.

FILMS FOR ACTION: A CATALOGUE OF FILMS DEALING WITH URBAN DEVELOPMENT AND GROWTH AND RELATED SUBJECTS, compiled by Action, Inc., The National Council for Good Cities. Action Inc., Two West Forty-Sixth St., New York, N.Y., 10036. 1964. $4.50. 138 p.

Approximately 550 motion pictures, slides, and sound filmstrips covering urban development, including: administration, air pollution, architecture, bridges, city planning, construction materials and methods, housing, human relations, land use, metropolitan planning, population growth, recreation, rehabilitation, resource conservation, sanitation, slums, transportation, urban renewal, water and water pollution.

FILMS FOR HUMAN RELATIONS. Rev. Ed. Film Division, American Jewish Committee, Institute of Human Relations, 165 E. Fifty-sixth St., New York, N.Y., 10022. 1961. 63p.

Motion pictures which promote "wholesome intergroup relations" and which strengthen "American democracy against all forms of totalitarianism." The list is divided into 7 categories: Bridging differences for a healthier community, America's heritage, the individual, tommorow's citizens, bigotry rampant, the United Nations, and the healthy personality. Includes over 200 films; most are 5 to 30 minute non-theatrical, educational films; however, 32 are full-length feature films.

FILMS RELATING TO COMMUNISM, by James A. Cook. Research Institute in Communist Strategy and Propaganda, School of International Relations, University of Southern California, Los Angeles, Calif., 90007. 1965. Apply. 418p.

A comprehensive annotated list of 1000 films of interest to public affairs specialists, historians, teachers, and acholars examining Communist affairs. Included in the subject areas are: China, Communism in America, Cuba, espionage, ideologies, NATO, peace and disarmament, propaganda, revolution, SEATO, United Nations, U.S.S.R. and World War II.

A GUIDE TO FILMS, FILMSTRIPS, MAPS AND GLOBES, RECORDS ON ASIA, selected and annotated by Violet M. Bell and others. 3rd ed. The Asia Society, 112 E. Sixty-fourth St., New York, N.Y., 10021. 1964. $2.50. 87p. (Single copies free).

A highly selected list of over 300 16mm films, 225 filmstrips, 105 phonodisc titles or albums, and a section describing maps, globes, transparencies, and still pictures on Asian peoples and cultures. "Asia here is defined as including all countries from Afghanistan to Japan." Each of the four sections of the guide was prepared by a specialist in the type of medium (films, filmstrips, records, maps and globes) who worked with the Education Department of the Asia Society.

MATERIALS ON JAPAN: FILMS, FILMSTRIPS, RECORDS, PAPERBACKS. Japan Society, Inc., 250 Park Ave., New York, N.Y., 10017. nd. Apply. 29p.

Educational media which contribute to an increased knowledge and understanding of Japan. Excerpts reprinted from A GUIDE TO FILMS, FILMSTRIPS, MAPS AND GLOBES, RECORDS ON ASIA and A GUIDE TO PAPERBACKS ON ASIA, both published by the Asia Society, 1964. Includes 14 motion pictures, 41 filmstrips in 8 series, 21 phonodiscs, and over 100 paperbacks and some clothbound books with paperbound prices.

100 SELECTED FILMS ON ECONOMIC EDUCATION. Joint Council on Economic Education, 1212 Avenue of the Americas, New York, N.Y., 10036. 1960. 75c. 34p. (Revised edition scheduled.)

Motion pictures useful in teaching subjects which require economic understanding including such related subjects as American and world history, geography, science, home economics, sociology, family living, and mathematics. Selected and prepared by a group of social studies teachers and supervisors.

APPENDIX ITEM G (continued)

Newer Media Periodicals

AMERICAN RECORD GUIDE. P. O. Box 319, Radio City Station, New York, N.Y., 10019. Monthly. $4.50.

AUDIOVISUAL INSTRUCTION. Department of Aduiovisual Instruction, National Education Association, 1201 Sixteenth St., N. W., Washington, D. C. 20036. Monthly. Member ship (nonmembers $6).

AV COMMUNICATION REVIEW. Department of Audiovisual Instruction, National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C., 20036. Quarterly. per year to members ($6 to nonmembers).

EDUCATIONAL SCREEN AND AV GUIDE. 434 South Wabash, Chicago, Ill., 60605. Monthly. $4.

EDUCATIONAL TECHNOLOGY. Educational News Serivce, P. O. Box 508, Saddle Brook, N.J., 07662. Semi-monthly. $10.

8: NEWSLETTER OF 8mm FILM IN EDUCATION. Project in Educational Communication, Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia University, New York, N.Y., 10027. Irregular. Apply.

FILM NEWS: THE NEWSMAGAZINE OF FILMS, FILMSTRIPS, RECORDINGS, EDUCATIONAL TV. Film News Co., 250 W. Fifty-seventh St., New York, N.Y., 10019. Bimonthly. $5.

FILM REVIEW DIGEST. Educational Film Library Association, Inc., 250 W. Fifty-seventh St., New York, N.Y., 10019. 8 issues a year. $4.

FILMLIST: A MONTHLY DIRECTORY OF NEW FILMS. Educational Film Library Association, Inc., 250 W. Fifty-seventh St., New York, N.Y., 10019. Monthly. Membership.

NAEB JOURNAL. National Association of Educational Broadcasters, 1346 Connecticut Ave., Washington, D. C., 20036. Bimonthly. $4.

NEWSLETTER. School of Education, Bureau of Educational Research, Ohio State University, Columbus, Ohio, 43210. Monthly, October--May. Free except for an initial charge of 25c. for placement on the mailing lists.

APPENDIX ITEM G (continued)

Purchase and Rental Sources

In almost all instances, teachers will find that their school is using the services of one or more comprehensive film rental libraries and that the films which they desire will be obtained for them by their audio-visual director from that source. In some states schools rely primarily on the film rental services provided by universities; in other states such services are provided by the state department of education; in still others schools use a variety of sources. In the event a rental source is not readily accessible, the producer will provide information concerning rental. Following are organizations whose productions include a number of history films.

Atlantis Productions, Inc.
894 Sheffield Place
Thousand Oaks,
California 91360

Australian News and
Information Bureau
636 Fifth Avenue
New York, N.Y. 10020

Bailey Films, Inc.
6509 De Longpre Avenue
Hollywood, California 90028

Brandon Films, Inc.
221 West 57th Street
New York, New York

British Information
Services Film Office
45 Rockefeller Center
New York, New York

Carousel Films, Inc.
1501 Broadway
New York, N.Y. 10036

Colonial Williamsburg
P. O. Box C
Williamsburg, Va. 23185

Contemporary Films, Inc.
267 West 25th Street
New York, New York 10001

Coronet Films
65 East South Water Street
Chicago, Illinois 60601

Louis de Rochemont Assoc., Inc.
18 East 48th Street
New York, N. Y. 10017

Du-Art Film Laboratories, Inc.
(Distributes U.S. Govern't Films)
245 West 55th Street
New York, New York 10019

Encyclopedia Britannica
Educational Corp.
425 North Michigan Avenue
Chicago, Illinois 60611

Films of the Nations
Distributors, Inc.
305 East 86th Street
New York, N. Y. 10028

The Jam Handy Organization
2821 East Grand Boulevard
Detroit, Michigan, 48211

APPENDIX ITEM G (continued)

International Film Bureau
332 South Michigan Avenue
Chicago, Illinois 60604

International Film
Foundation
475 Fifth Avenue, Suite 916
New York, New York 10017

International Geographic
Pictures
Box 346
Chappaqua, New York 10514

McGraw-Hill, Text-Film Div.
330 West 42nd Street
New York, New York 10036

Modern Learning Aids
160 East Grand Avenue
Chicago, Illinois 60611

National Film Board of Canada
680 Fifth Avenue
New York, New York 10019

Sterling Educational Films, Inc.
241 East 34th Street
New York, New York 10016

Sutherland Educational Films,Inc.
201 North Occidental Boulevard
Los Angeles, California 90026

Teaching Film Custodians
25 West 43rd Street
New York, New York 10036

Universal Education and Visual
Arts (Formerly United World Films)
221 Park Avenue, South
New York, New York 10003

Sources of Evaluations

As has been indicated in this pamphlet, the ultimate responsibility for evaluation rests with the user since a number of such specific variables as the nature of the group, the precise objectives of the teacher, the previous experiences provided by the course, and the subsequent experiences planned by the teacher influence the educational utility of the films being evaluated.

The two most comprehensive film evaluation services are provided by EFLA and Landers (see annotations in this Appendix under "Multi-Subject Indexes.")

Almost all the films in the bibliographies listed under "Single-Topic Indexes" in the second section of this bibliography have met some evaluative criteria set up by the author or publishing group. In some instances, these criteria are given in the publication.

Notable for their film evaluation departments among the periodicals dealing with newer educational media listed in the third section of this Appendix are Educational Screen and AV Guide, Film Review Digest, and Film News. Social Education represents a subject-field journal which includes film evaluations.

Professional organizations both in the educational media field and the field of history through their committees and conferences contribute to film evaluation.